Rink's
Practical Organ School

CAREFULLY REVISED: WITH THE GERMAN DIRECTIONS AND TERMS TRANSLATED INTO ENGLISH

And the Pedal Part printed on a separate staff

EDITED BY

W. T. Best.

Bound in Cloth, price 12*s., or in Six Parts,* 2*s.* 6*d. each.*

PART 1.

PREFACE.

Nos. 1 to 12.—Short and easy Exercises in two parts.

,, 13 to 24 ,, ,, three parts.

,, 25 to 36. ,, ,, four parts.

,, 37 to 67.—Thirty Preludes in all the Major and Minor Keys.

PART 2.

Nos. 68 to 132.—Exercises for the Pedals.

,, 133 to 144.—Twelve Chorals, or well-known German Psalm Tunes, with Variations.

PART 3.

Nos. 145 to 159.—Fifteen Easy Postludes, or Concluding Voluntaries, in the Fugue Style.

PART 4.

Nos. 160 to 174.—Fifteen Postludes, or Concluding Voluntaries, for alternate Manuals, in the Fugue Style.

PART 5.

Nos. 175 to 181.—Seven Preludes and Fugues.

No. 182.—The Flute Concerto.

,, 183.—Variations on "Heil dir im Siegeskranz," or "God save the King."

PART 6.

Nos. 184 to 192.—Nine Preludes and Fugues.

,, 193 and 194.—Fantasie and Fugue.

Op. 55.

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PREFACE.

I HAVE been frequently requested by near and by distant friends, and other admirers of Organ Playing, to publish some more short and easy Organ Preludes for the use of that noble Instrument. In compliance with such wishes, I have produced the following Six Books of Organ Pieces, published under the collective title of a "Practical Organ School."

PART I.—contains Twelve Short and Easy Pieces in two parts (Nos. 1 to 12), Twelve in three parts (Nos. 13 to 24), and Twelve in four parts (Nos. 25 to 36), as Introductory Exercises. The Pieces in three and four parts may be played without pedal; although I have in some places indicated where a pedal may be used. These are followed by Twenty-four Preludes in the twelve major and twelve minor keys, with Six in the less usual keys, C♯, G♭, C♭ major, and G♯, D♯, and A♯ minor (Nos. 37 to 66)—the whole calculated to be used before the giving out of a Psalm-Tune or Chorale. In the notes actually struck, there is really no difference between the major keys of C♯ and D♭, G♭ and F♯, C♭ and B, or between the minor keys of G♯ and A♭, D♯ and E♭, A♯ and B♭; but I thought it better to introduce Preludes in these uncommon keys, in order that the Student might become familiarized with their peculiarity.

In support of my recommendation of such Exercises, it may be enough to quote the opinion of my ever-dear master, the late Mr. KITTEL, Organist at Erfurt (the latest living pupil of JOHN SEBASTIAN BACH), who strongly advised practice in all the keys. The same course of study is also enforced by the Father of all Organ Players, the great JOHN SEBASTIAN BACH himself, who, in his Forty-eight Preludes and Fugues (**Des Wohltemperirten Clabiers**), has given two Preludes and two Fugues in each and every of the twelve major and twelve minor keys.

An Organ Player should obtain such facility in mastering every key, as to overcome every difficulty, however presented.

My many years' experience as a teacher, has taught me, that students find most difficulty in becoming familiar with Solo Obbligato Playing: I would therefore strongly impress on the beginner, diligently to practise the Introductory Exercises (Nos. 1 to 36), and master them thoroughly before proceeding to the Preludes. His progress will then be regular, with marked improvement, and he will be saved from the discouragement of encountering difficulties he is unable to overcome. The Exercises and Preludes have been carefully constructed of progressive difficulty.

PART II.—contains Pedal Exercises (Nos. 67 to 132), Twelve Chorales, or well-known German Psalm-Tunes, with Variations (Nos. 133 to 144)

PART III.—contains a Collection of easy ***Postludes***, or concluding Voluntaries, in the Fugue style (Nos. 145 to 159).

PART IV.—contains a Collection of similar Pieces (Nos. 160 to 174), for more advanced Performers.

PART V.—contains various Organ Pieces (Nos. 175 to 183), in the Free Style.

PART VI. (and last)—contains Miscellaneous Organ Pieces, Grand Fugues, Preludes, and Variations, for accomplished Performers (Nos. 184 to 195).

I have been prevented from giving more than general directions for the proper stops to be used by the different magnitude of Organs, and by the disparity in their stops. I have expressed only ***soft*** stops or ***loud*** stops (by the latter I would indicate that the mixtures, cornet and sesquialtera, are still to be omitted), and ***Full*** Organ. If an Organ have two manuals (or rows of keys), the soft passages may be played on a Flute (of eight feet) or Diapason.

Care should be taken not to hurry the time in any movement, and not to take the ***Tempo*** too fast.

It is my earnest wish that this Organ School may be found a useful contribution to aid the progress of students in Organ Playing. My first intention was to have included in my plan, the theoretical part of Organ Playing; but that has been abandoned, in fear lest the work should be made too voluminous. I may mention that the works which have preceded mine are,—

KITTEL.—**Der angehende practische Organist, 3 theile** (The commencing practical Organist, in three parts).

KNECHT.—**Orgel Schule, 3 theile** (Organ School, in three parts).

TÜRK.—**Wichtige Pflichten eines Organisten** (The Important duties of an Organist).

WERNER.—**Orgel Schule** (Organ School).

THE AUTHOR.

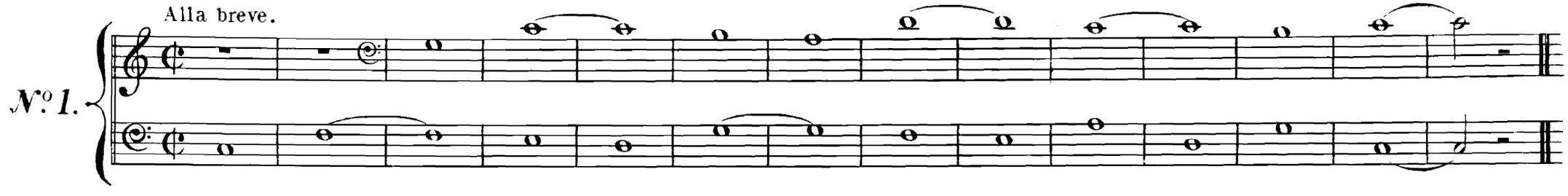
Rink's Practical Organ School.

PART I.

EXERCISES IN TWO PARTS.

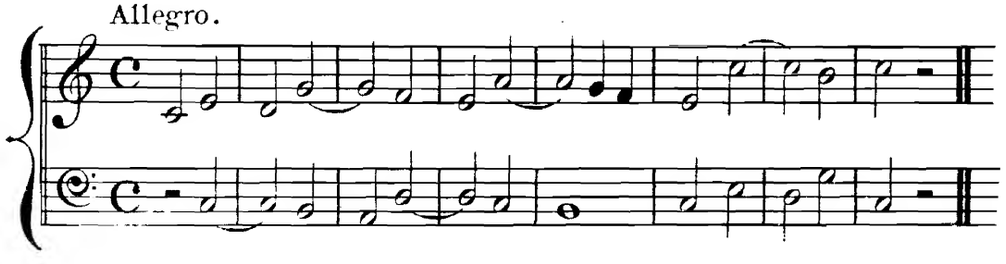
Alla breve.

No. 1.



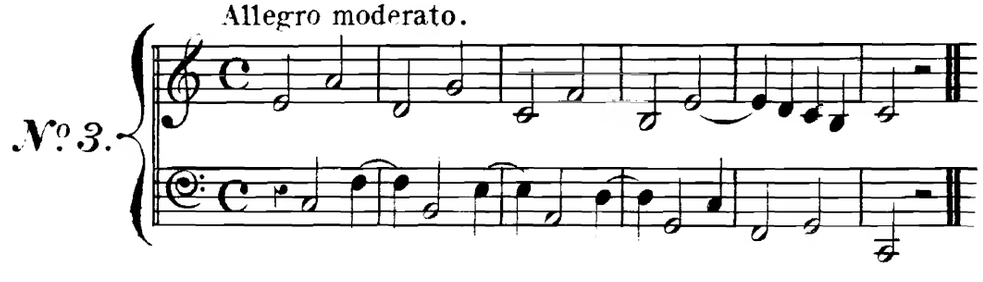
Allegro.

No. 2.



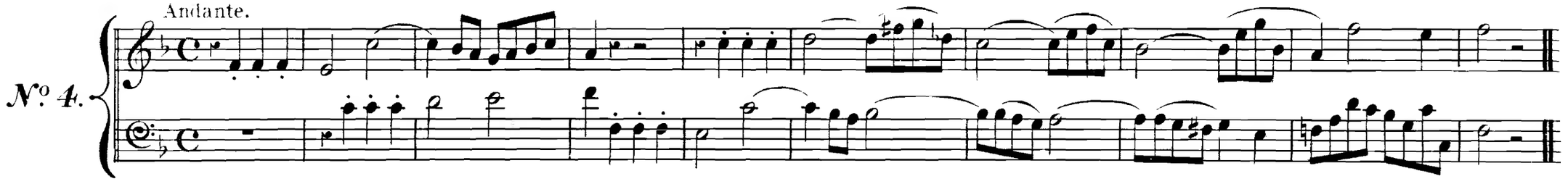
Allegro moderato.

No. 3.



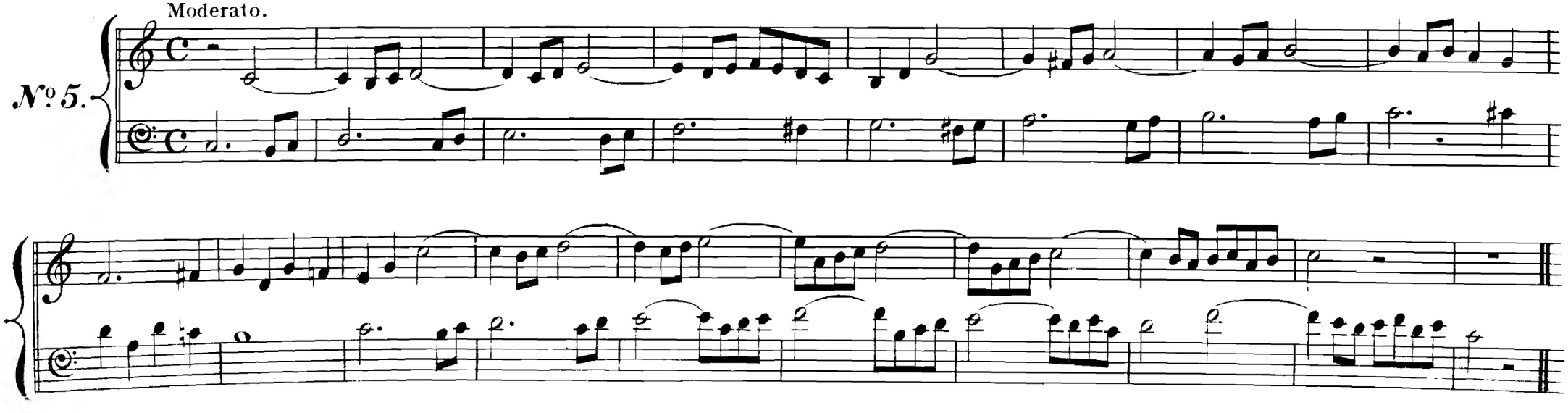
Andante.

No. 4.



Moderato.

No. 5.



Moderato.

N.º 6.

Andante.

N.º 7.

Moderato.

N.º 8

Allegro.

N.º 9.

Andante.

N.º 10.

Moderato.

N.º 11.

Moderato.

N.º 12.

Andante.

N.º 13.

Moderato.

N.º 14.

Andante.

N.º 15.

Moderato.

N.º 16.

Andante.

№ 17.

Manuale.

Pedale.

Moderato.

№ 18.

Manuale.

Pedale.

Moderato.

№ 19.

Andante.

№ 20.

Andante.

№ 21.

Manuale.

Pedale.

Andante quasi Allegretto.

No. 22.

Manuale.

Pedale.

Moderato.

No. 23.

Andante.

No. 24.

EXERCISES IN FOUR PARTS.

Alla breve.

No. 25.

Allegro.

No. 26.

Andante.

N.º 27.

Moderato.

N.º 28.

Allegretto

N.º 29.

Moderato.

N.º 30.

Andante.

N.º 31.

Andante.

N.º 32.

Manuale.

Pedale.

Moderato.

N.º 33.

Allegretto.

N.º 34.

N.º 35.

Moderato.

Andante.

N.º 36.

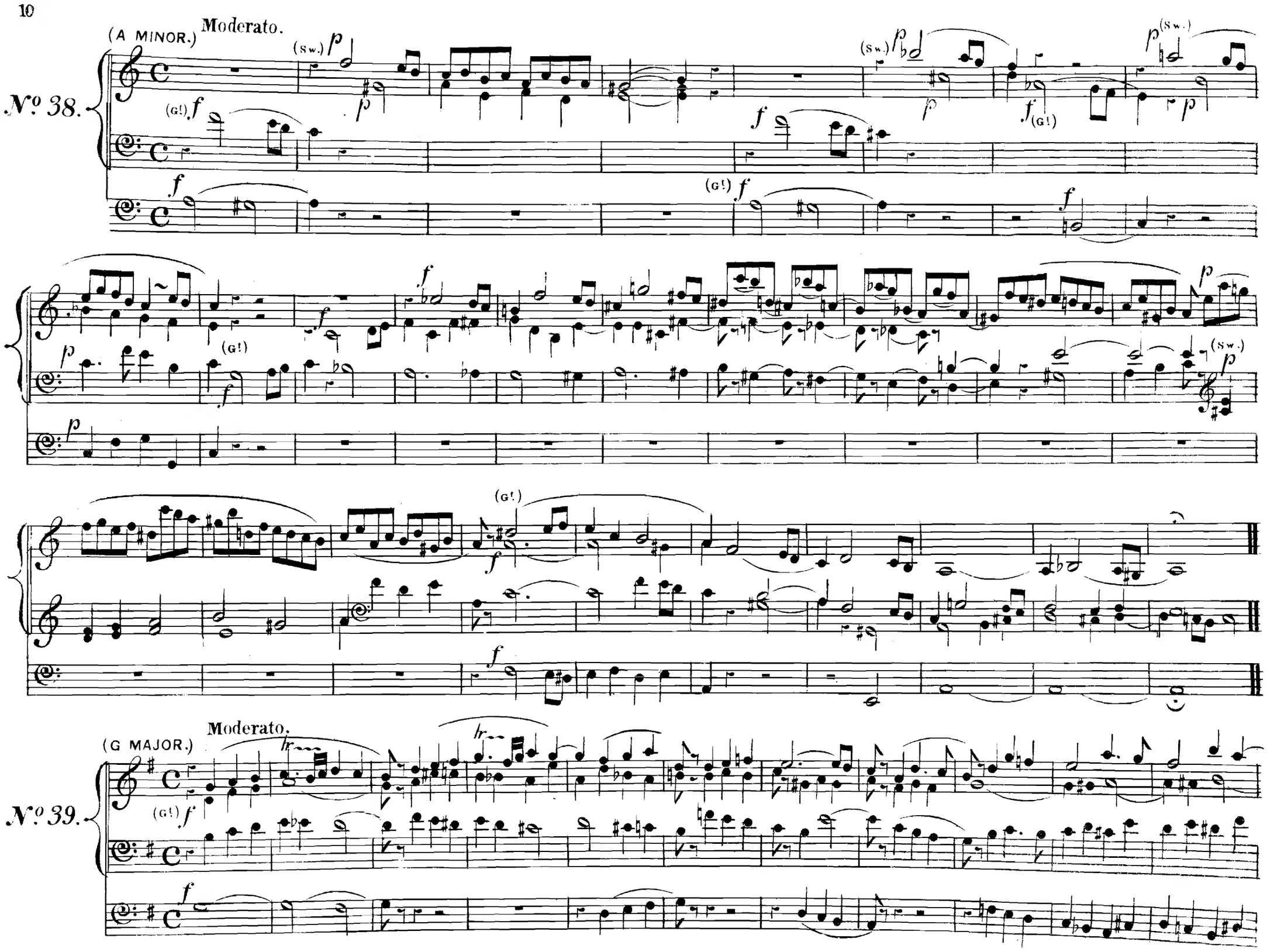
IN ALL THE MAJOR AND MINOR KEYS.

C MAJOR. Moderato.

No 37.

Manuale. *f* (G!)

Pedale. *f* (16 & 8 ft!)


(A MINOR.)
Moderato.
Nº 38.
(Sw.)
(G!)
(G MAJOR.)
Moderato.
Nº 39.

Andante.
(E MINOR.)

No. 40.

p (Ch:)

Moderato.

(D MAJOR.)

N.º 41.

f (Gt)

f

Moderato.

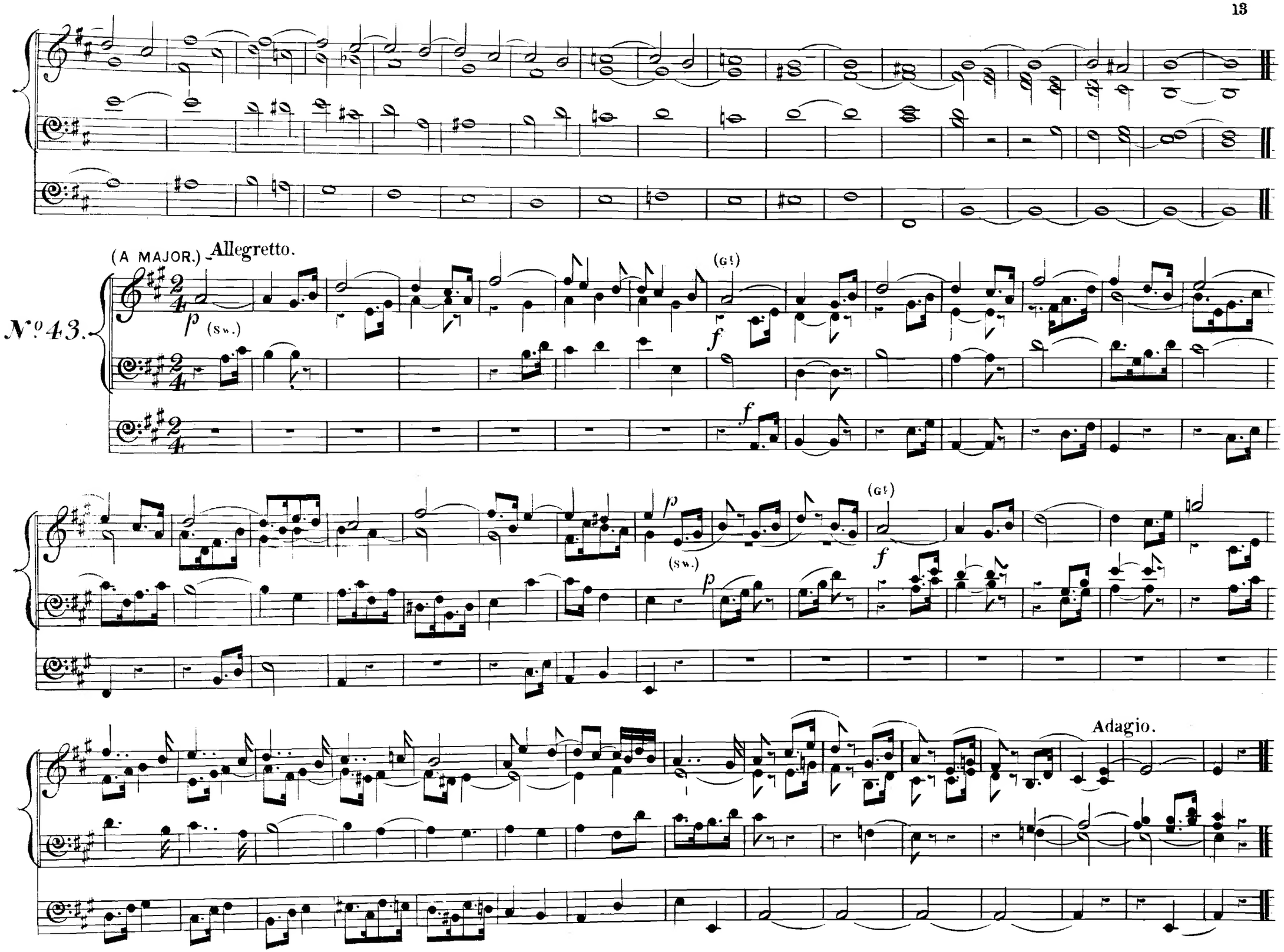
(B MINOR.)

N.º 42.

f

(Gt) *f*

f


(A MAJOR.) Allegretto.
Nº 43.
p (Sw.)
(Gt)
f
p
(Sw.)
p
(Gt)
f
Adagio.

Andante.

(F SHARP MINOR.)

N.º 44.

(Ch.) *p*

p

(Gt.)

f

f

(Ch.)

p

p

Larghetto.

(E MAJOR.)

N.º 45.

(Sw.) *p*

p

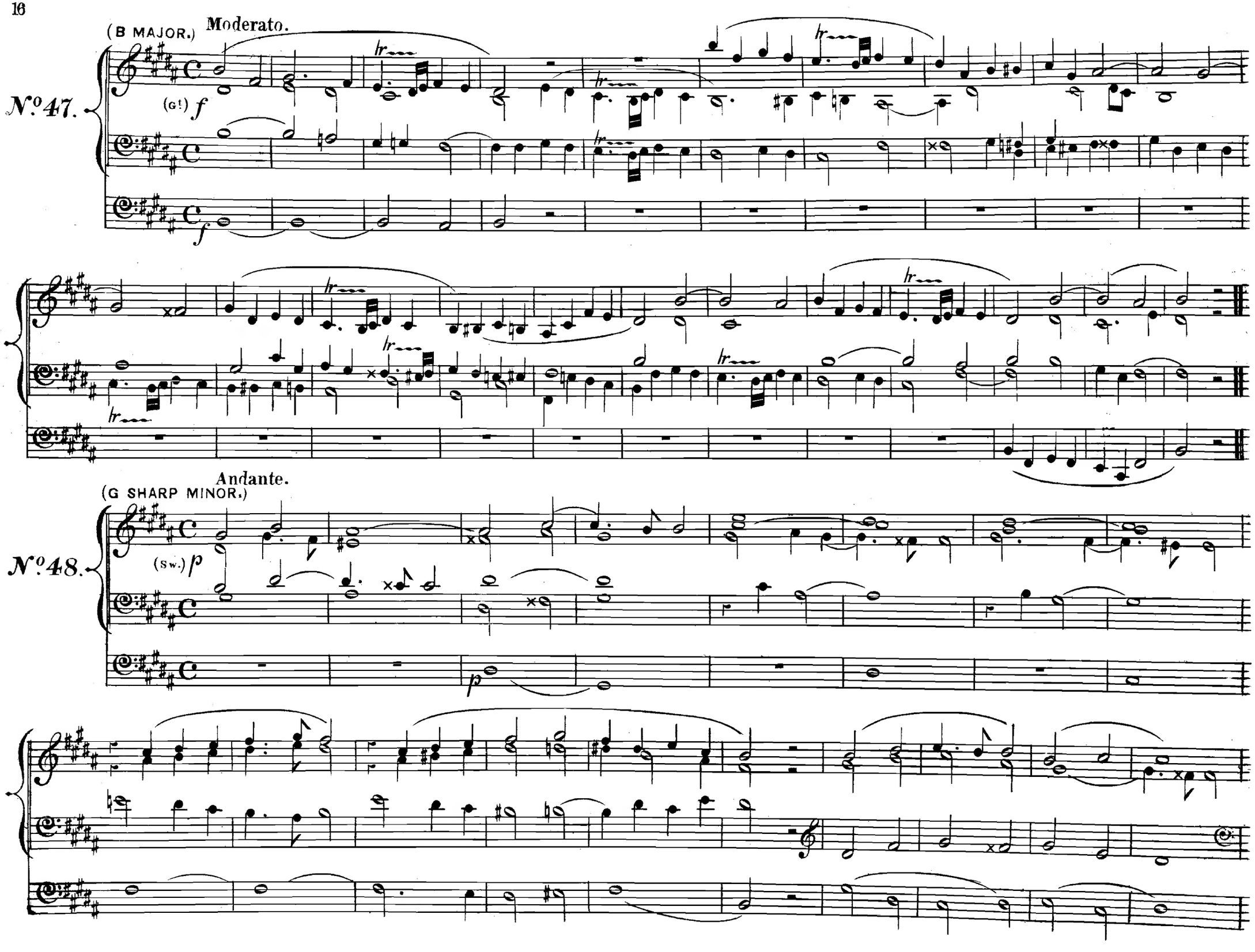
(G♮)

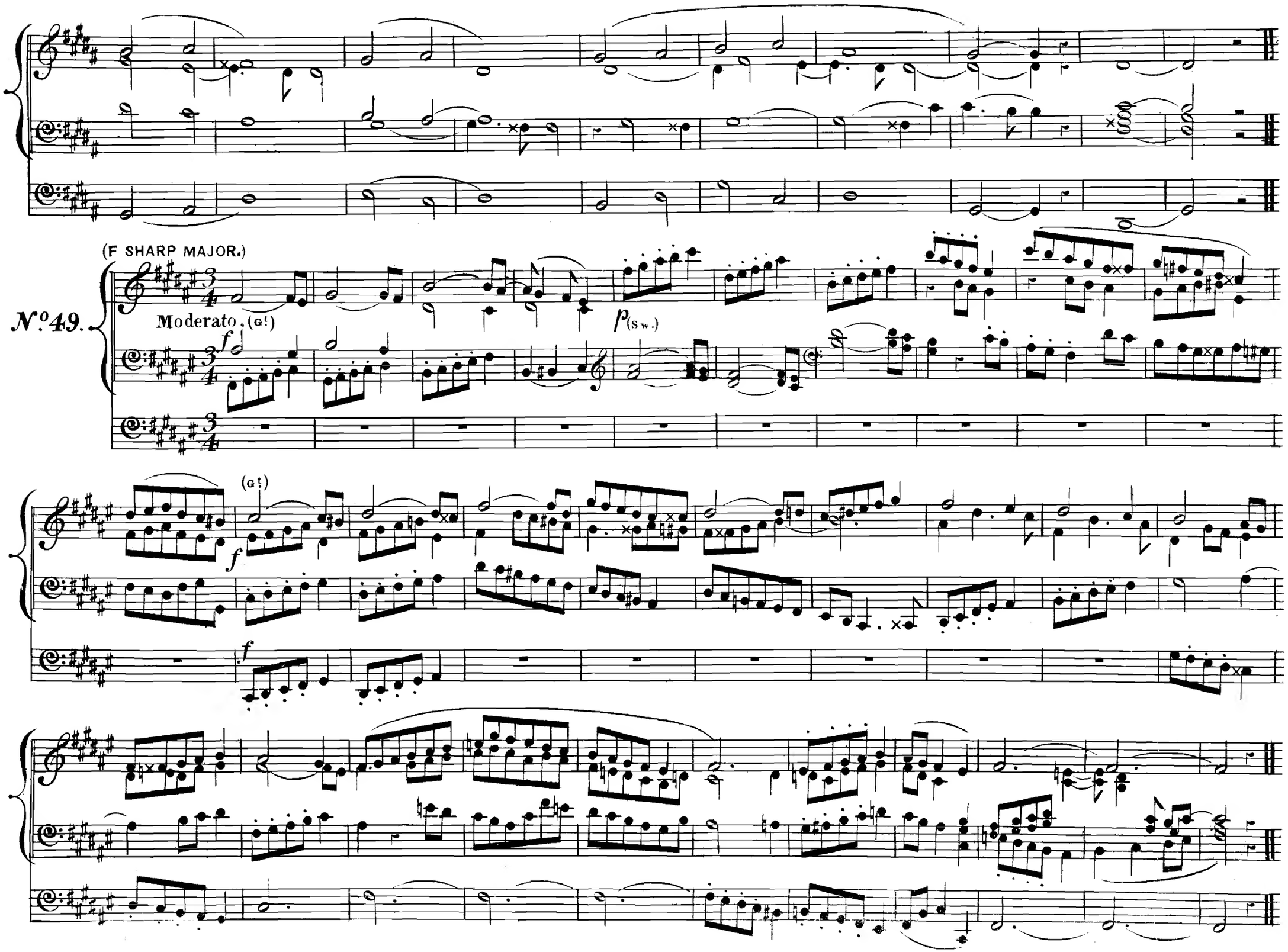
3

(C SHARP MINOR.)

No. 46.

(Ch.)
Andante.


(B MAJOR.)
Moderato.
No. 47.
(Gt.) f
f
Andante.
(G SHARP MINOR.)
No. 48.
(Sw.) p
p


(F SHARP MAJOR.)
Nº 49.
Moderato. (Gt)
f
p (Sw.)
(Gt)
f
f

Andante.

(D SHARP MINOR.)

No. 50.

(ch.) p

p

(G!)

In the Choral style.

(C SHARP MAJOR.)

No. 51.

(ch.) *p*

(A SHARP MINOR.)

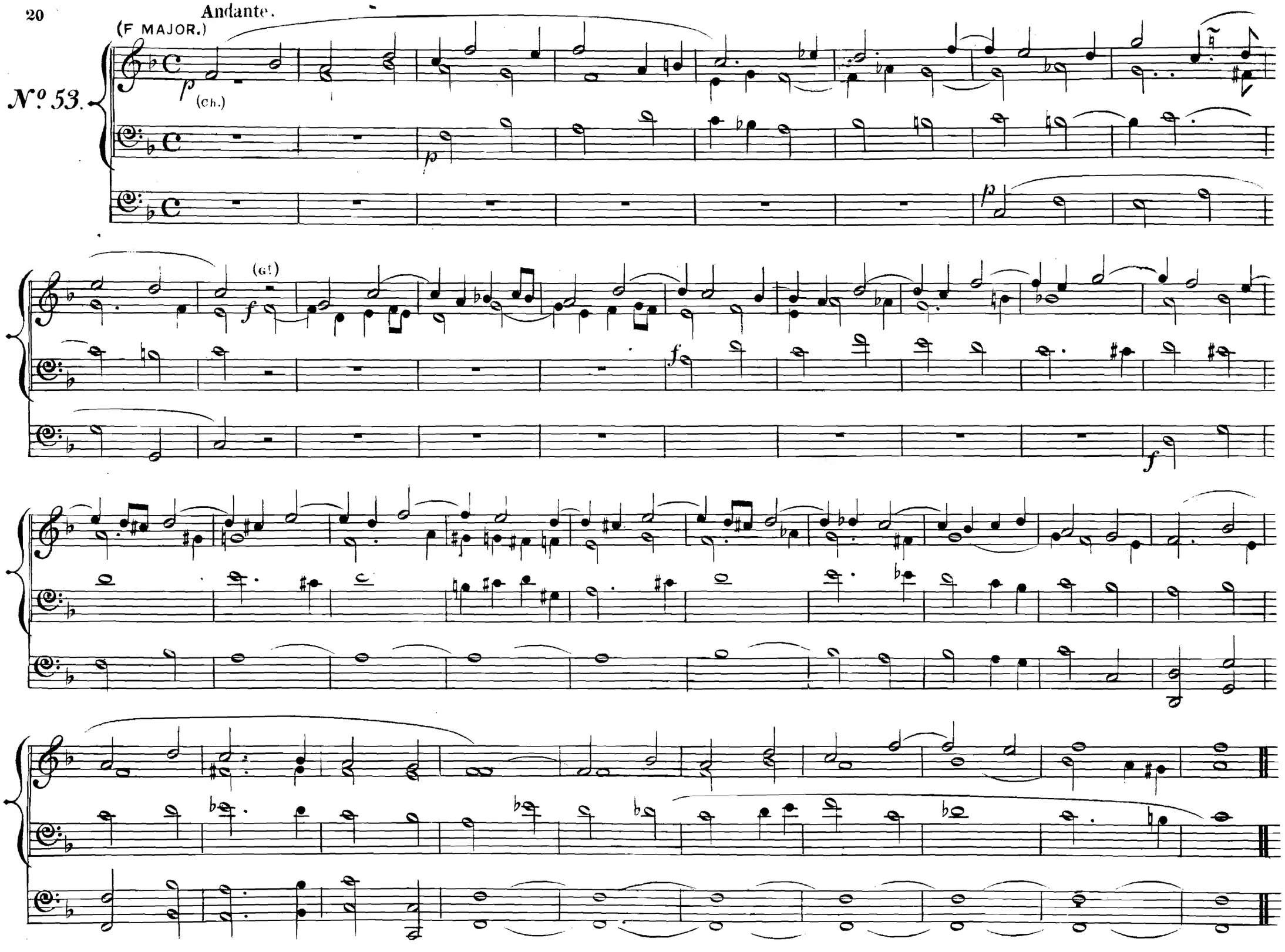
No. 52.

(Gt.)

p

Andante.

p


Andante.
(F MAJOR.)
Nº 53.
p
(Ch.)
p
p
(Gt)
f
f
f

Moderato.

(D MINOR.)

N°. 54.

(G!)

f

f

rall.

Moderato.

(B FLAT MAJOR.)

N.º 55.

p (ch.)

p

tr

Andante.

(G MINOR.)

N.º 56.

(G!) *p*

p

Moderato.

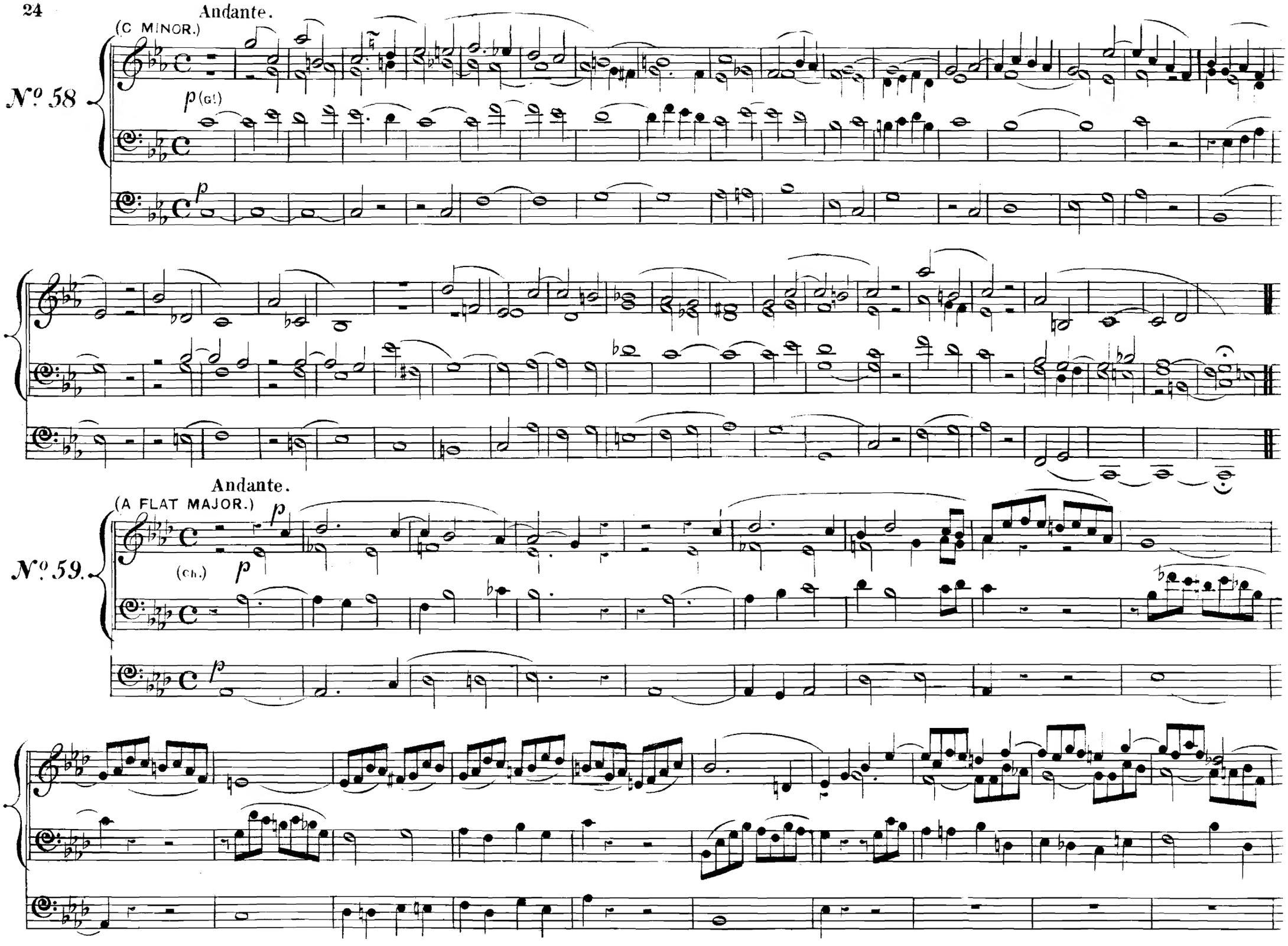
(E FLAT MAJOR.)

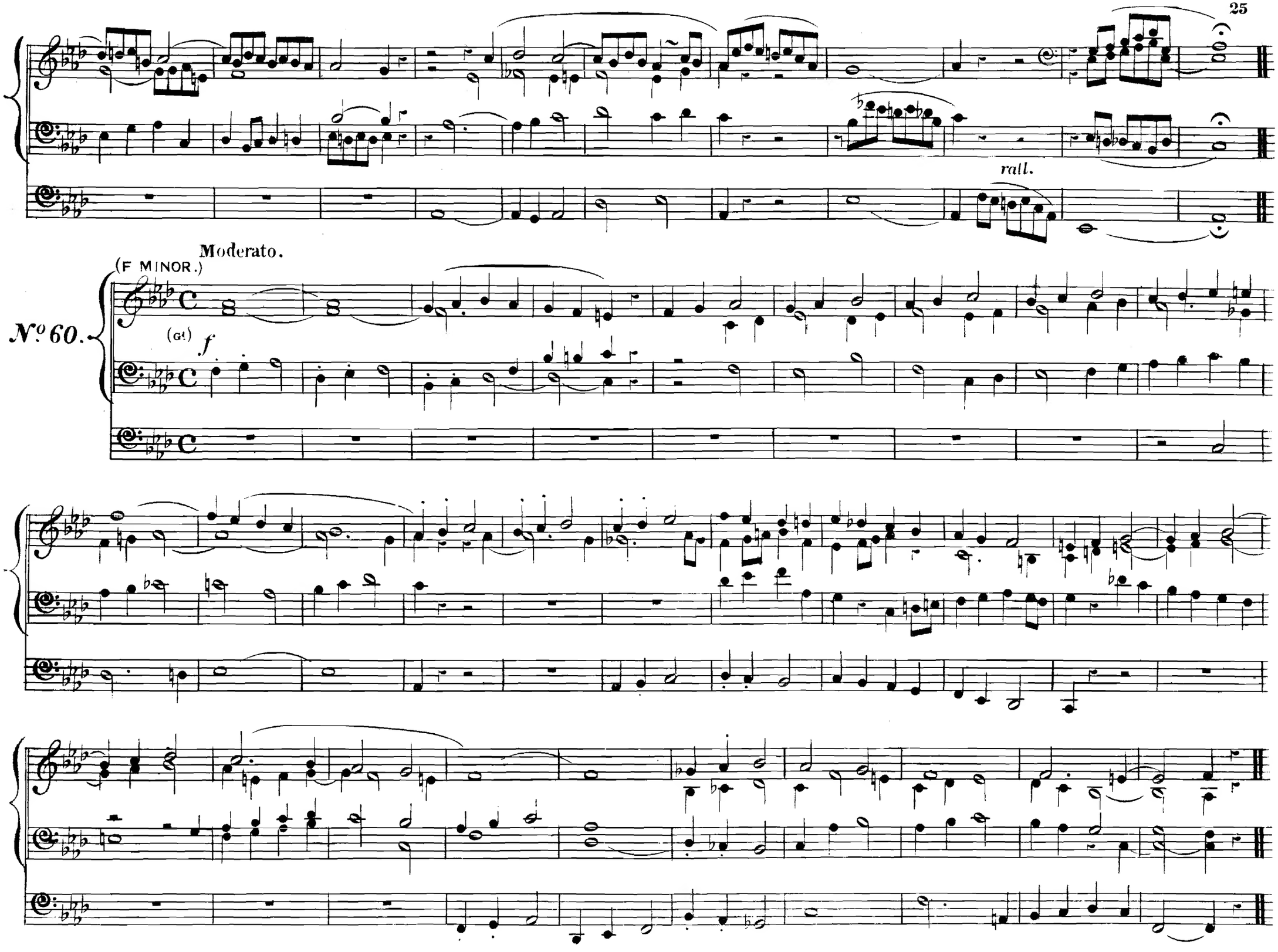
No. 57.

(ch.) *p*

p

p


Andante.
(C MINOR.)
Nº 58
p (G!)
p
Andante.
(A FLAT MAJOR.)
Nº 59.
p
(Ch.)
p
p


rall.
Moderato.
(F MINOR.)
Nº 60.
(Gt)
f

Moderato.

(D FLAT MAJOR.)

N.º 61.

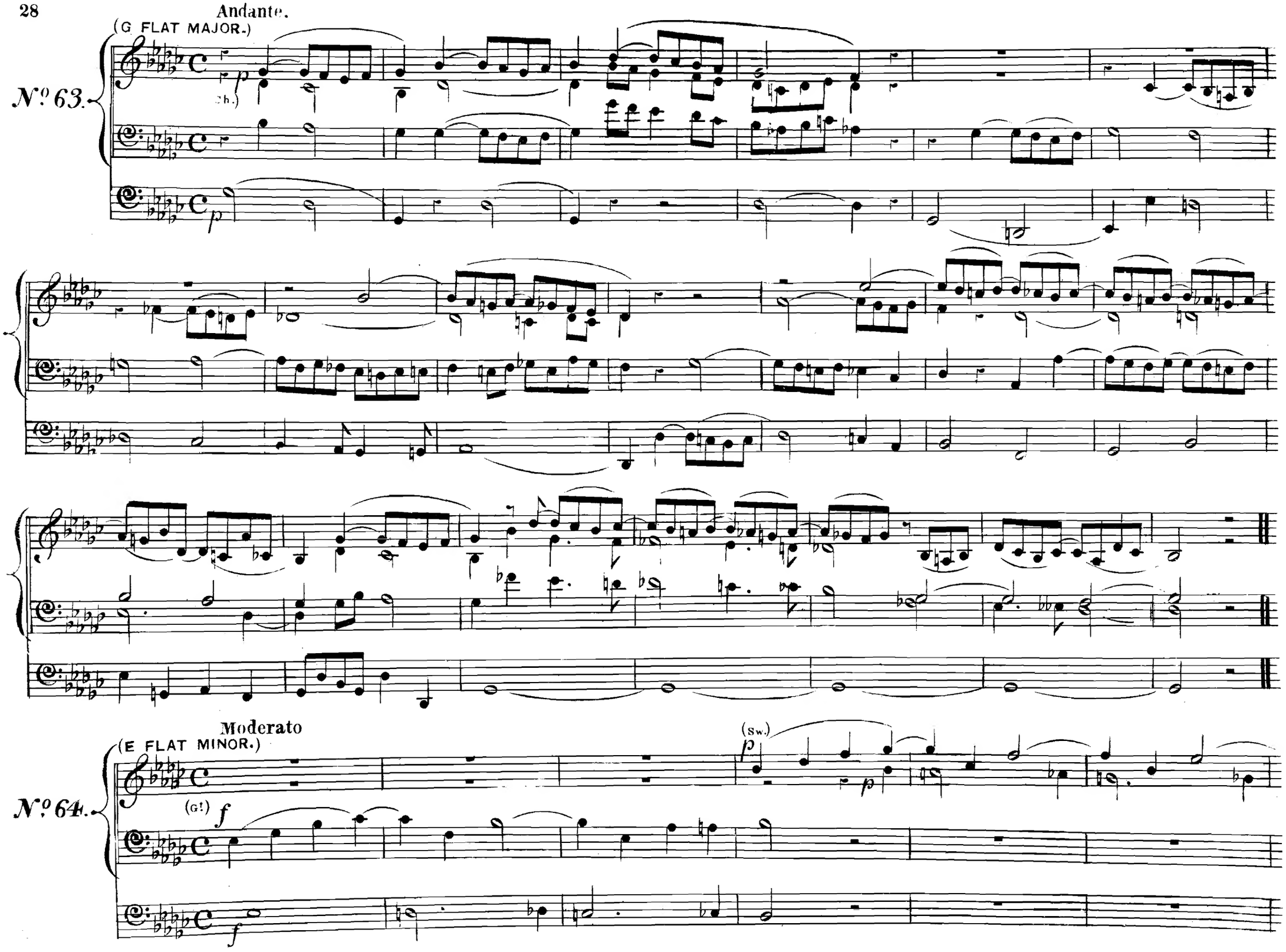
Moderato.

(B FLAT MINOR.)

Nº 62.

(G!) *f*

f


Andante.
(G FLAT MAJOR.)
Nº 63.
(Ch.)
Moderato
(E FLAT MINOR.)
Nº 64.
(G!)
(Sw.)

f (G!)

f

p (Sw.)

f (G!)

f

f

(Sw.) p p

(G!) f

f

f

Alla Breve.

(C FLAT MAJOR.)

N.º 65.

(G!)

Andante.

(A FLAT MINOR.)

№ 66.

(Sw.)

(Gt.)

(Sw.)

(Gt.)

PART II. Rink's Practical Organ School.

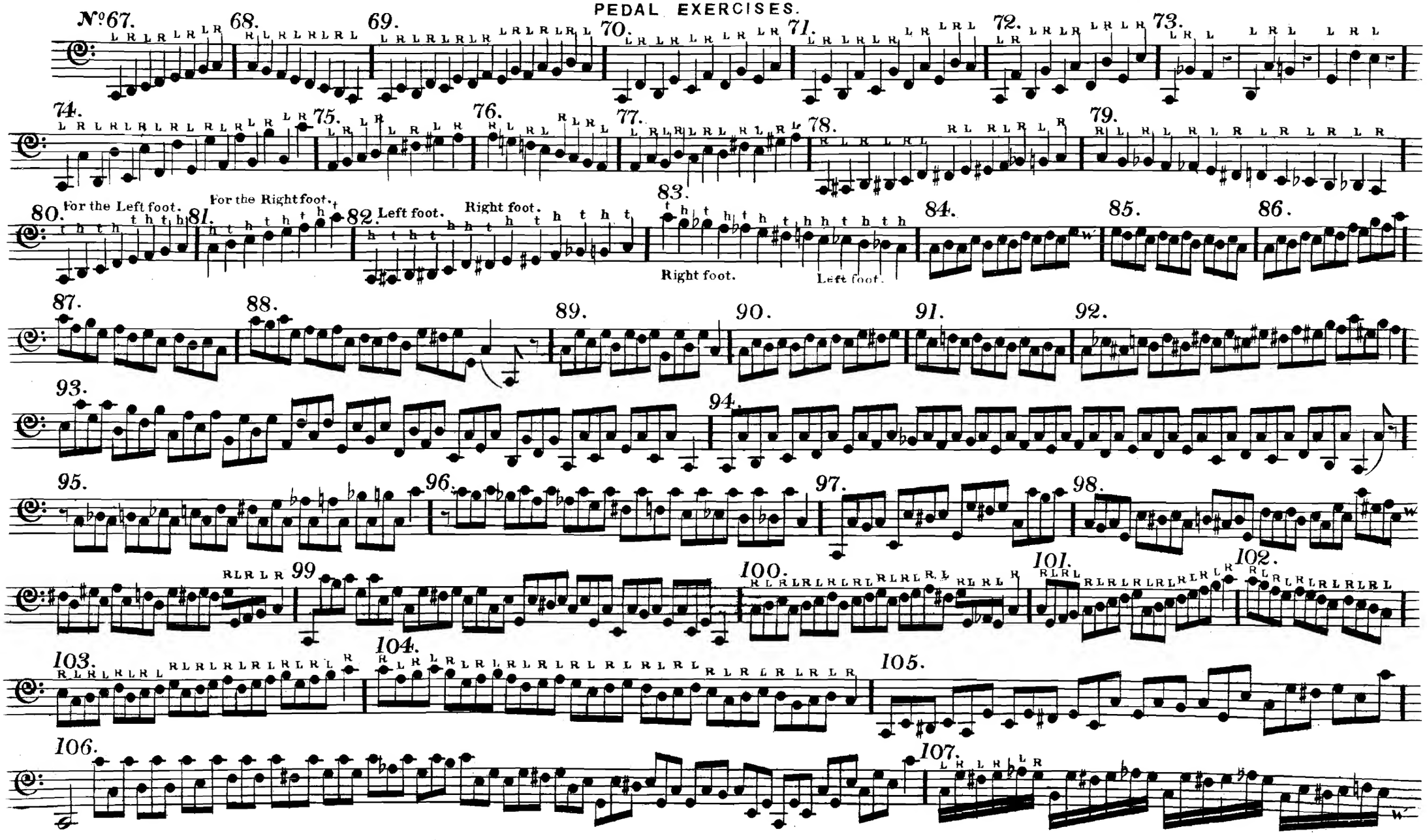
REMARKS

By mistake, the *exercises* on *Pedal playing* were omitted in the First part of my practical Organ School: they are added therefore in the Second part. *A few* hints on the use of these exercises may be useful.

L stands for left / R ..... right } Foot ——— h stands for the Heel / t ..... Toe } of the Foot.

The numbers from *67* to *79* contain exercises on the First manner of using the pedals, *viz:* with alternate feet in the scales of *C major* and *A minor* in ascending and decending; furthermore *thirds, fourths, fifths, sixths, sevenths,* and *octaves,* and also the Chromatic scale. N^os *80* and *81* contain the Second method of using the pedals, *viz:* alternately using the heel and point of the same foot. Exercises *82* and *83* shew how, in the 2^d method, one foot may relieve the other. N^os *84* to *121* contain mixed exercises. N^os *122* to *129* contain two-part passages for both feet. N^os *130* and *131* contain several three and four-part chords. These are only to produce peculiar effects in organ-playing, and are therefore to be used but seldom, and with great caution. A passage, such as occurs in N^o *132* (which is, however, best performed in the Key of *C major.*) may be played by sliding the point of the foot, upwards with the right, and downwards with the left. By the use of both feet, the same passages may be performed in the Key of *G* and *F* major. All these exercises may be easily transposed by a beginner into other keys, but he must be careful not to be precipitate.

PEDAL EXERCISES.



108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132.

Right foot. Left foot. Left foot. Right foot. Left foot. Right foot. Left foot. Right foot. Left foot. Right foot. Left foot. Right foot. Left foot. Left foot.

CHORALE.—"Nun sich der Tag geendet hat."

Nº 133.

Ch.

p

1st VARIATION.

(G!)

mf

mf

2d VAR: – MELODY IN PEDAL AND MANUAL. – IN THREE PARTS, FOR TWO CLAVIERS & PEDAL.

(Ch.)

mf

mf (Ch.)

lr

f

(G!)

mf (Ch.)

(G!)

f

mf

mf (Ch.)

f

3d VAR:

(G!)

ff

ff

CHORALE. "Nun ruhen alle Wälder."

No. 134.

(ch.)

p

1st VAR:

(Ch.)

mf

tr

2d VAR:

f (Gt)

f

f

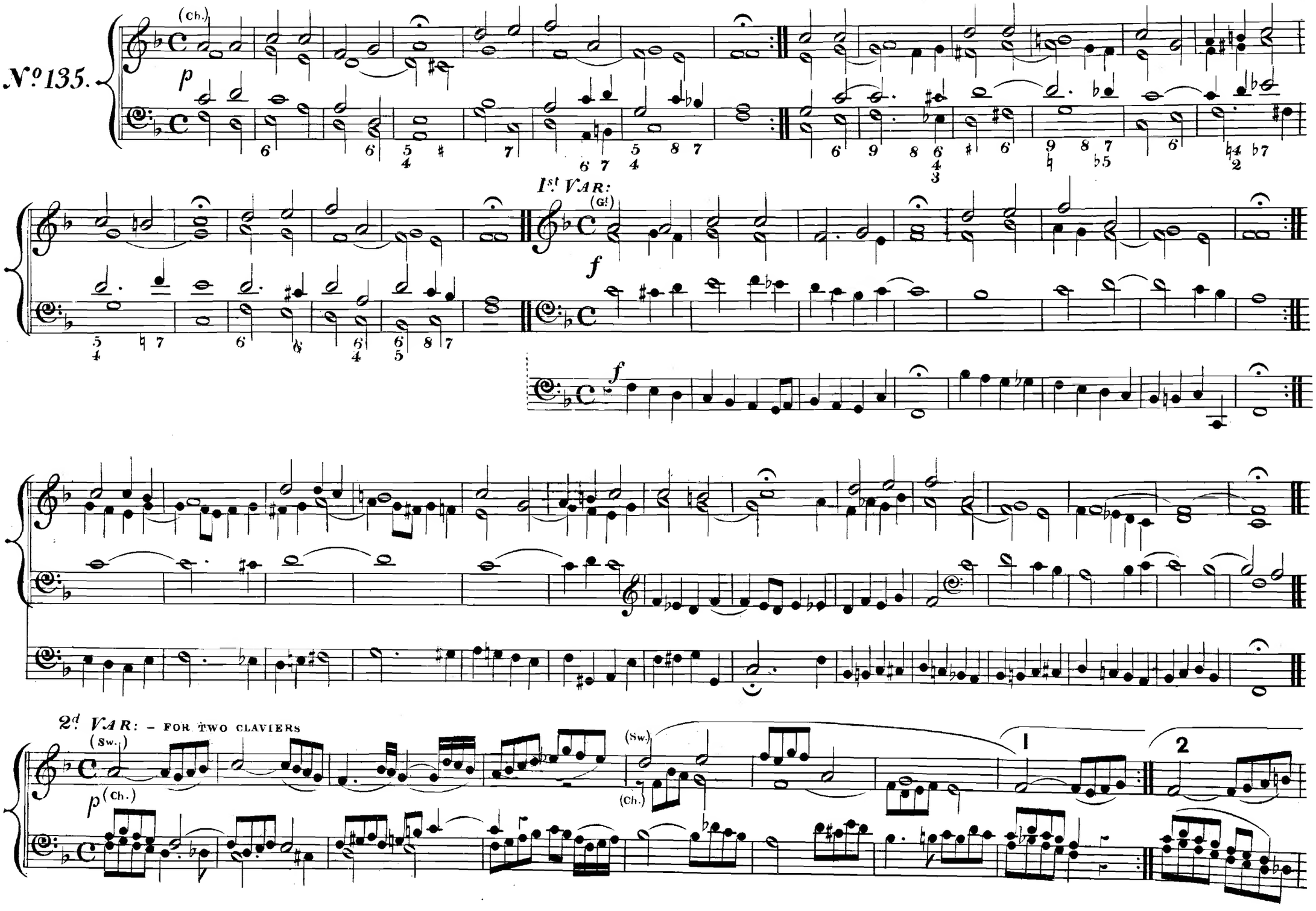
3d VAR: IN FIVE PARTS.

(G!)

ff

ff

CHORALE. "Mache dich mein Geist bereit."



3d VAR:
(G!)

ff

ff

1

2

F

CHORALE. "Wer nur den lieben Gott lässt walten."

No. 136.

(Ch.)

p

6

8 7 7 8 7

1st VAR:

(G!)

f

8 7 5 3 6 4 6 4 8 7

f

2d VAR:- FOR TWO CLAVIERS.

(Sw.)

mp

(Ch.)

p

Sempre staccato

legato.

hr

1

2

lr

lr

3d VAR:

(G!)

f

(G!)

f

f

4th VAR:

(G!)

ff

ff

CHORALE. "Wie schön leucht uns der Morgenstern."

No. 137.

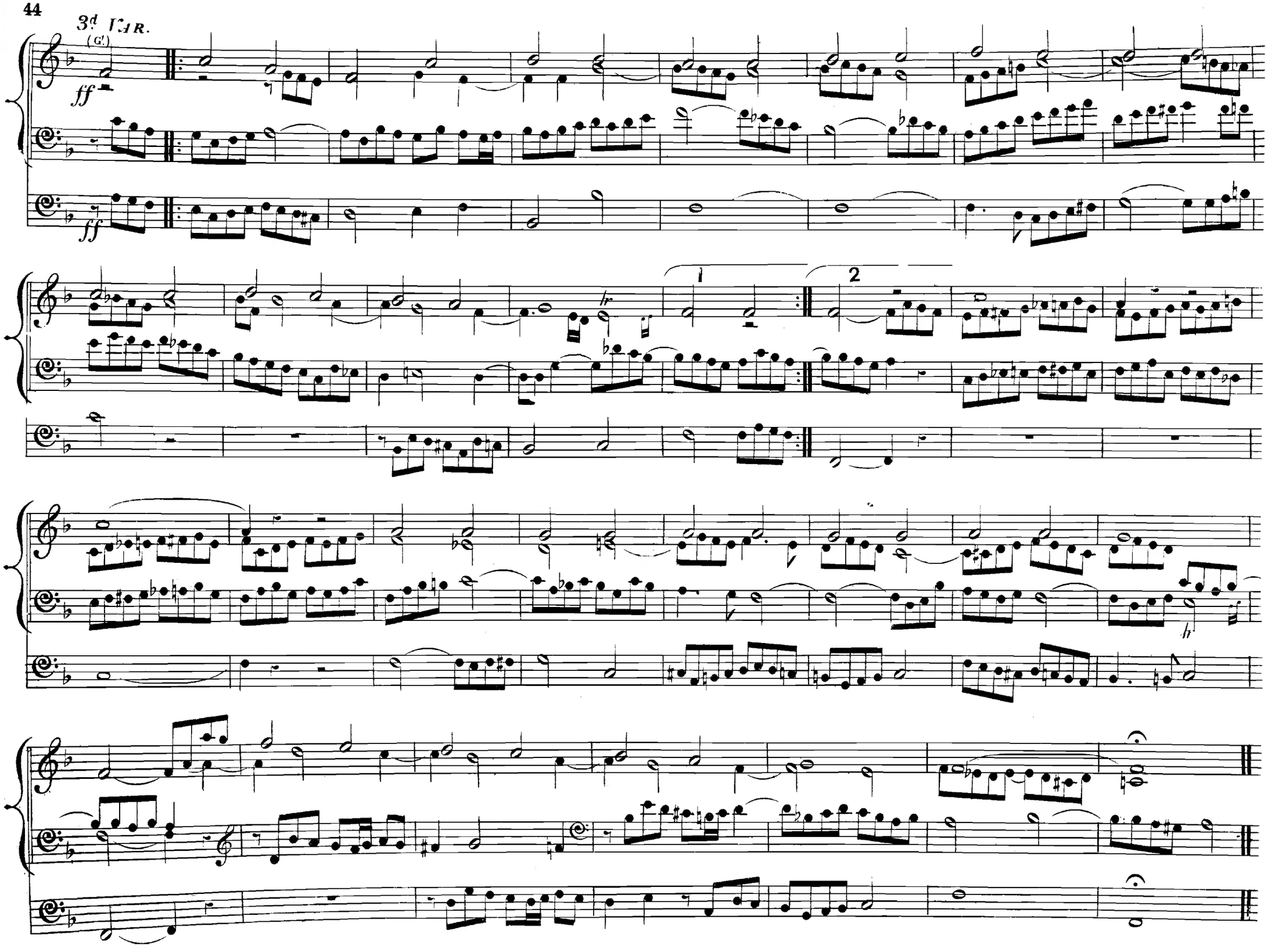
(Ch.) p

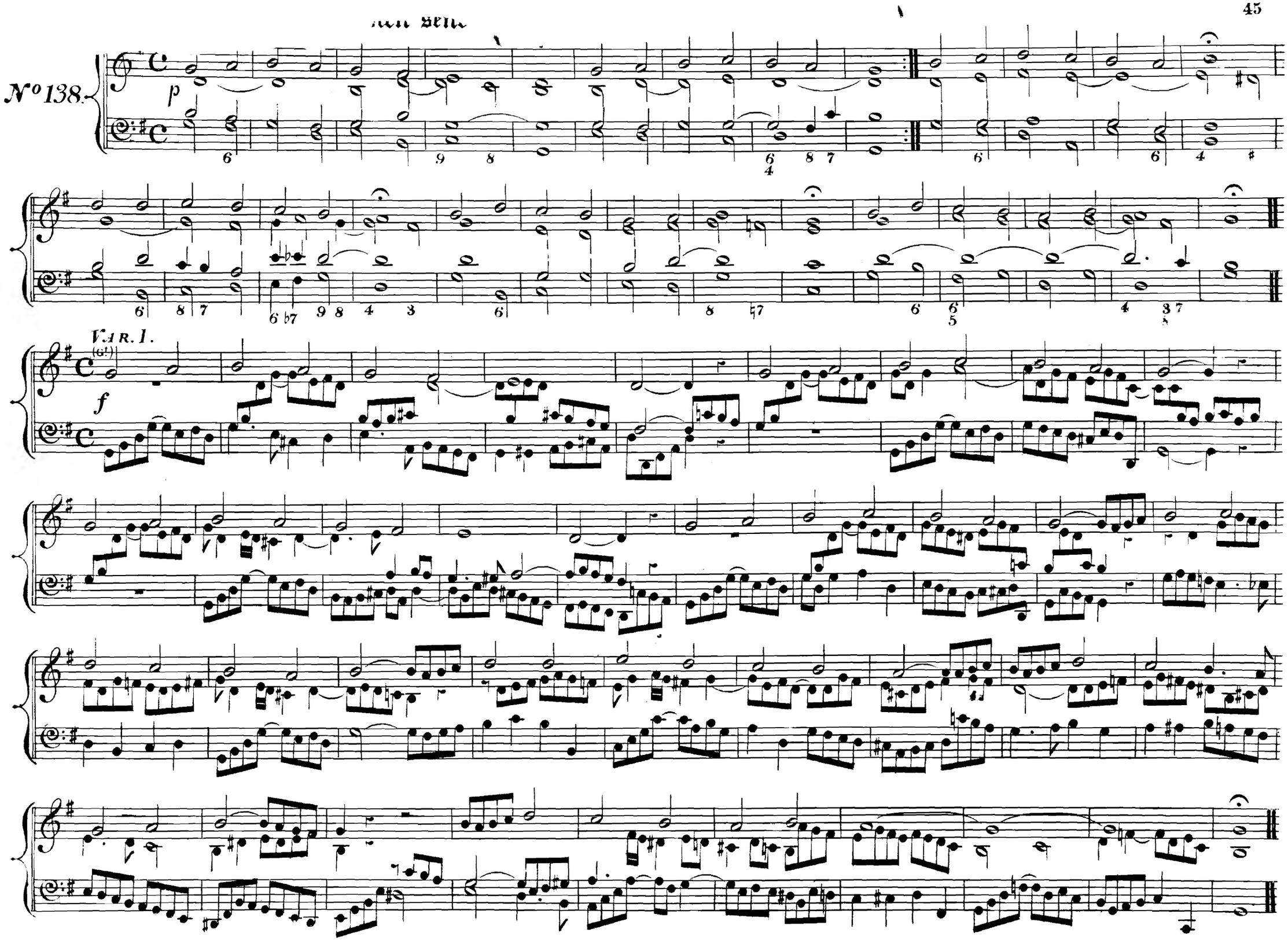
(Sw.) (Ch.) p

1st VAR. (G!) f

f

2d VAR:
(Ch.)


3d VAR.
(G!)
ff
ff
1
2


No 138.
p
VAR. I.
f

(G!)

ff

ff

lr

CHORALE – "Allein Gott in der Höh sey Ehr."

No. 139.

VAR. 1.

VAR. 2.

VAR. 3.

(G!)

ff

ff

1

2

CHORALE – "O Jesu Christ, meines Lebenslicht."

N.º140.

(Ch.)

VAR. 1.

(G!)

f

VAR. 2.

(Ch.)

p

p

(Sw.) (G!)

p

VAR. 3. FOR TWO CLAVIERS AND PEDAL MELODY IN THE TENOR, AND PEDAL.

(Ch.)

mf

f (G!)

mf

(Ch.) (Ch.)

f (G!)

(Ch.)

mf

(Ch.)

f

VAR. 4.

(G!)

ff

ff

VAR. 5.

(G!)

f

f

VAR. 6.

(G!)

ff

ff

CHORALE – "Auf Christenmensch, auf."

No. 141.

VAR. I.

(G!)

mf

mf

lr

VAR. 2.

(G!)

f

(Sw.)

p

(G!)

f

I Sw

p

f

lr

Sw. 2 (G!)

p *f*

Sw.

VAR. 3.

(Ch.)

p

p

H

VAR. 4. MELODY IN THE PEDAL.

(Ch.) (Ch.) *mf* *f* 1 2

VAR. 5.

(Sw.) *p*

VAR. 6.

(G!)

ff

ff

CHORALE "Wir glauben all' an einen Gott."

No. 142.

VAR. I.

VAR. 2.

(ch.)

mf

1

2

lr

VAR. 3.

(G!)

ff

ff

1

2

VAR. 4. FOR TWO CLAVIERS AND PEDAL. MELODY IN THE TENOR.

VAR. 5.

Var. 6.

(G!)

ff

ff

2

CHORALE - "Herr Jesu Christ dich zu uns wend."

No. 143.

(Ch.) p

(Sw.) (Ch.) (Sw.) (Ch.)

VAR. 1. (Full Swell.) mf

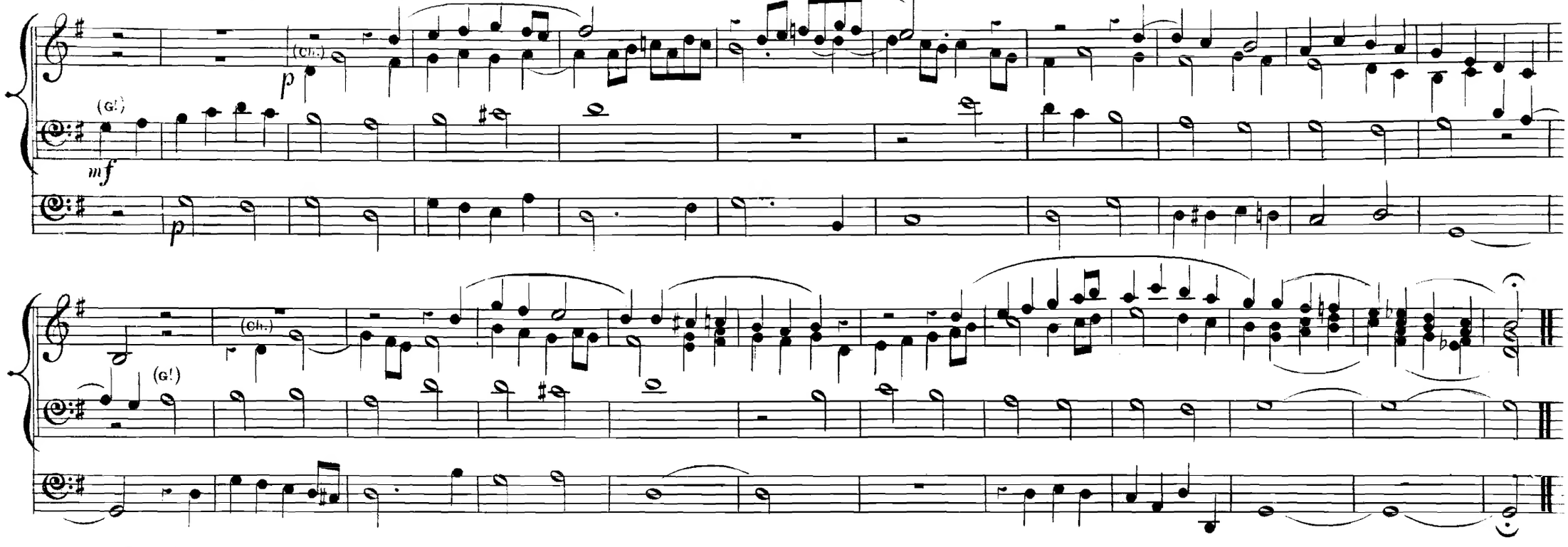
VAR. 2. (G!) mf

VAR. 3. IN CANON.

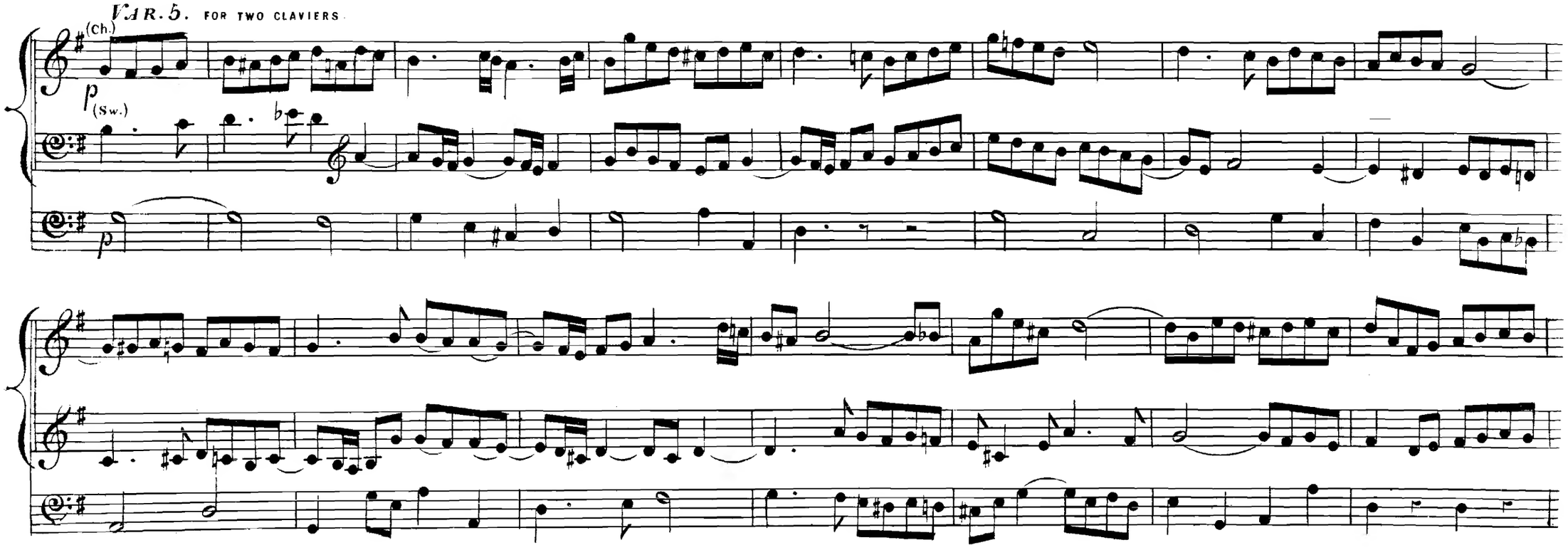
f

f

VAR. 4. MELODY IN THE TENOR. – FOR TWO CLAVIERS.



VAR. 5. FOR TWO CLAVIERS.



VAR. 6.

(G!)

ff

ff

CHORALE – "Liebster Jesu wir sind hier."

No. 144.

(Ch.) p (Sw.)

(Sw.) (Ch.) (Sw.) (Ch.)

VAR. 1.

(G!) mf

VAR. 2. FOR TWO CLAVIERS. IN DOUBLE COUNTERPOINT.

(Ch) p (Sw.) p (G!) p

(Sw.)

hr

hr

VAR. 3.

(G.)

f

f

1

2

VAR. 4

(G!)

ff

ff

2

(Ch.) VAR. 5.

mf

hr

2

Var. 6.

(G!)

ff

ff

1

2

Rink's Practical Organ School.

PART III.

FIFTEEN POSTLUDES, (OR CONCLUDING VOLUNTARIES) IN THE FUGUE STYLE.

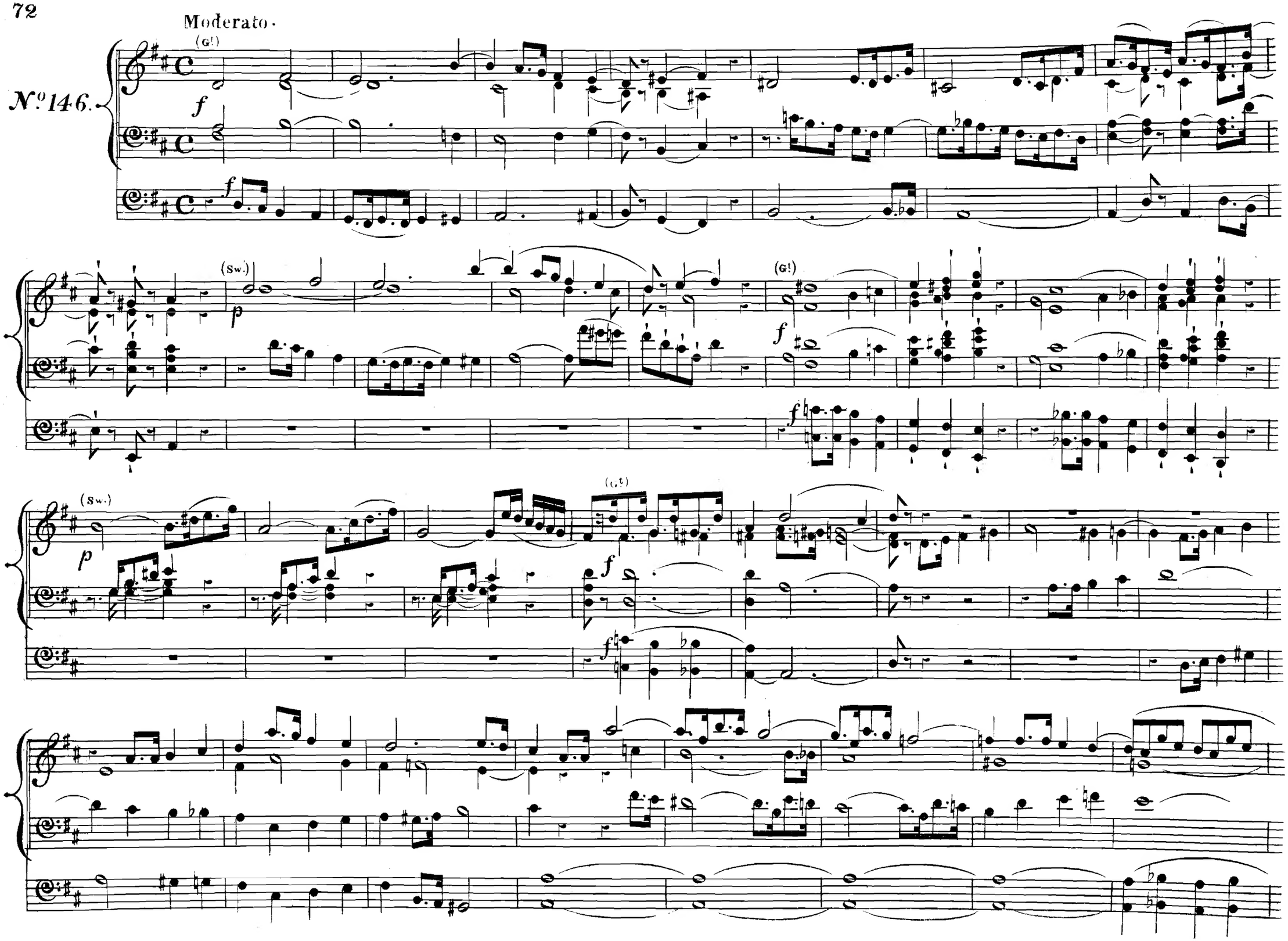
N.º 145.

Grave.

Manuale.

Pedale.

Moderato.


Moderato.
Nº 146.
(G!)
(Sw.)
(G!)
(Sw.)
(G!)

Moderato.

(G!)

f

Nº 147.

f

Largo.

(G!) *mf*

mf

mf

N.º 148.

Moderato.

f

hr

Largo.

Moderato.

Allegro.

Nº 149.

lr

(Sw.)

p

p

(G!)

f

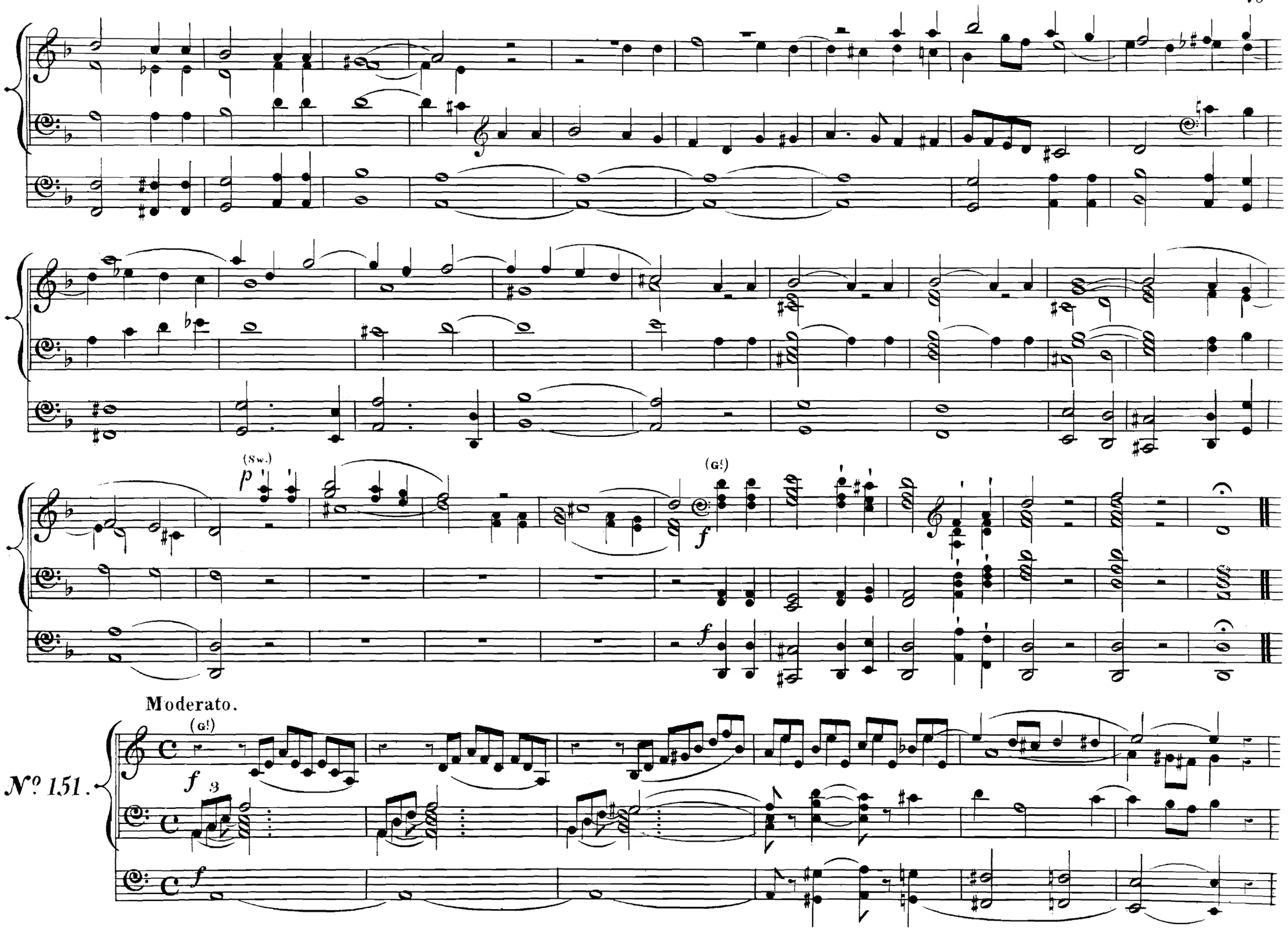
(G!)

f

f

Maestoso.

Nº 150.


(Sw.)
p
(G!)
f
f
Moderato.
(G!)
f
3
f
Nº 151.

(Sw.)

3

p

(G!)

f

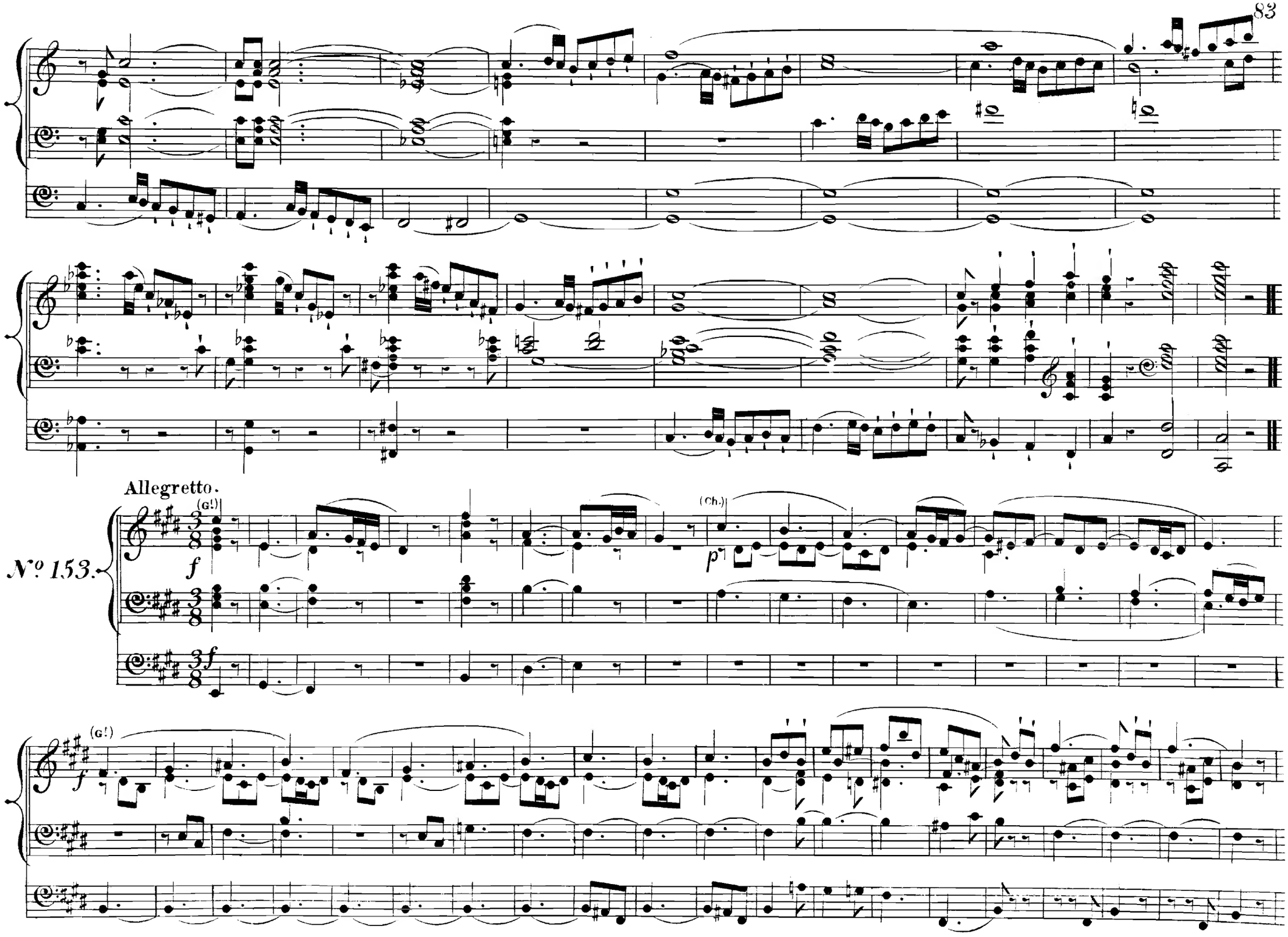
Moderato.

(G!)

Nº 152.

f

f


Allegretto.
(G!)
(Ch.)
Nº 153.
f
p
f
(G!)
f

(Sw.)

p

f

(Sw.)

p

(G!)

f

(Ch.)

p

p

(G!)

f

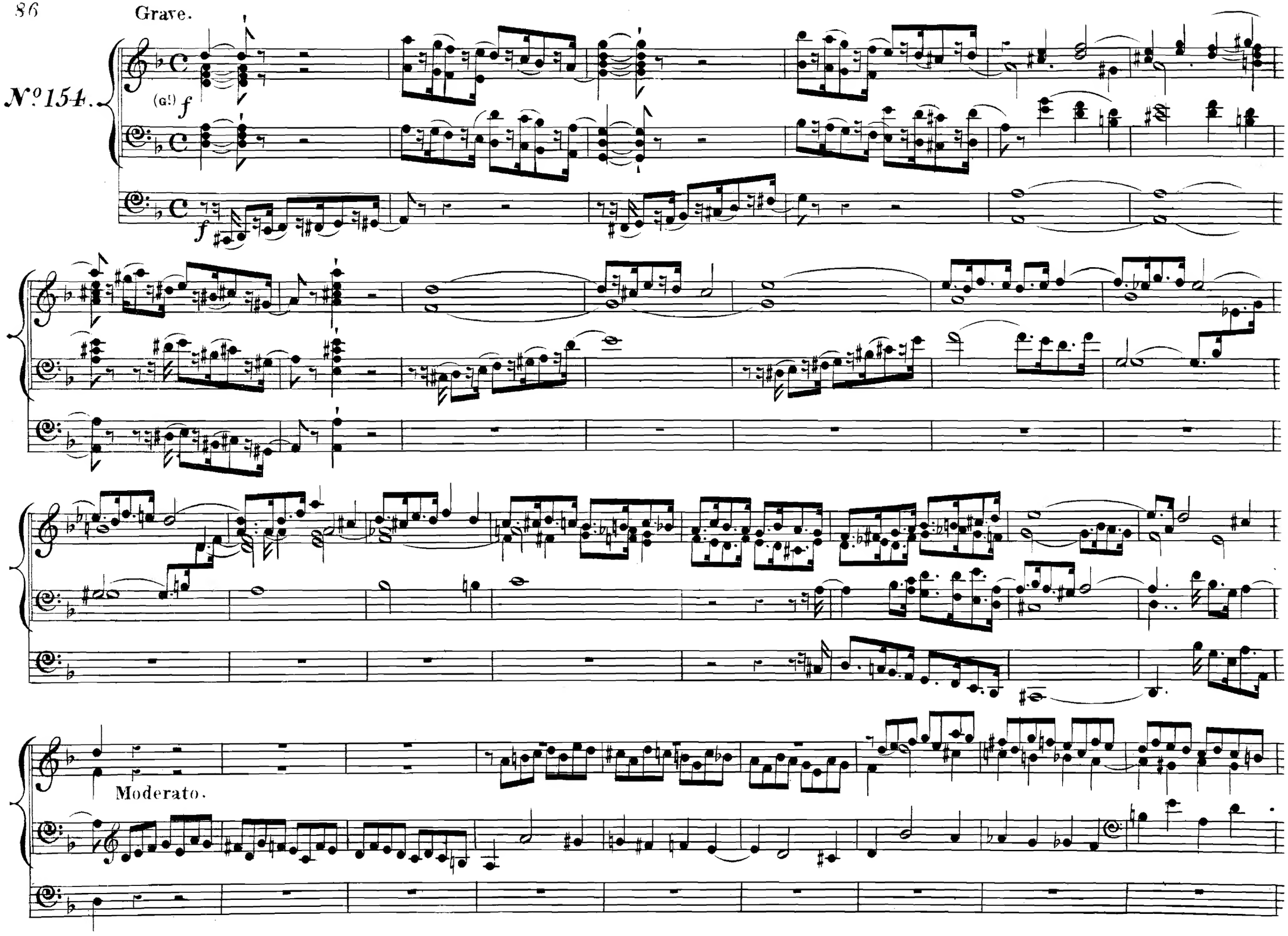
(Sw.)

p

p

(G!)

f


Grave.
Nº 154.
(G!) f
f
Moderato.

Grave.

Moderato.

Largo.

No. 155.

(G!) *f*

f

(Full Sw.)

p

Allegro Moderato.

SOLO.

(G!)

cres.

f

(Sw.)

p

cres.

(a!)

f

Nº 156.

Adagio.

Moderato.

Adagio.

Moderato.

(Sw.)

(G!)

Adagio.

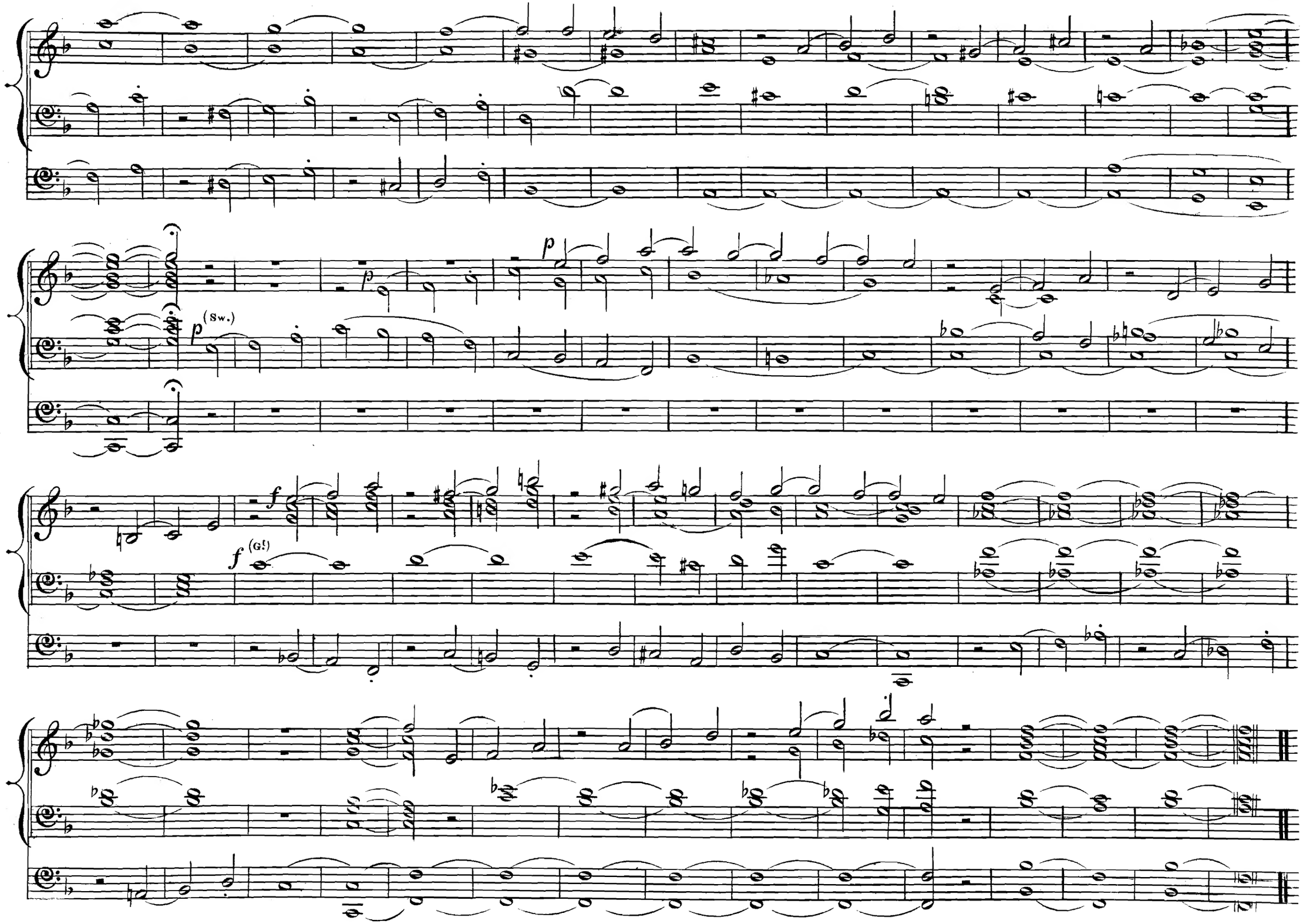
Moderato.

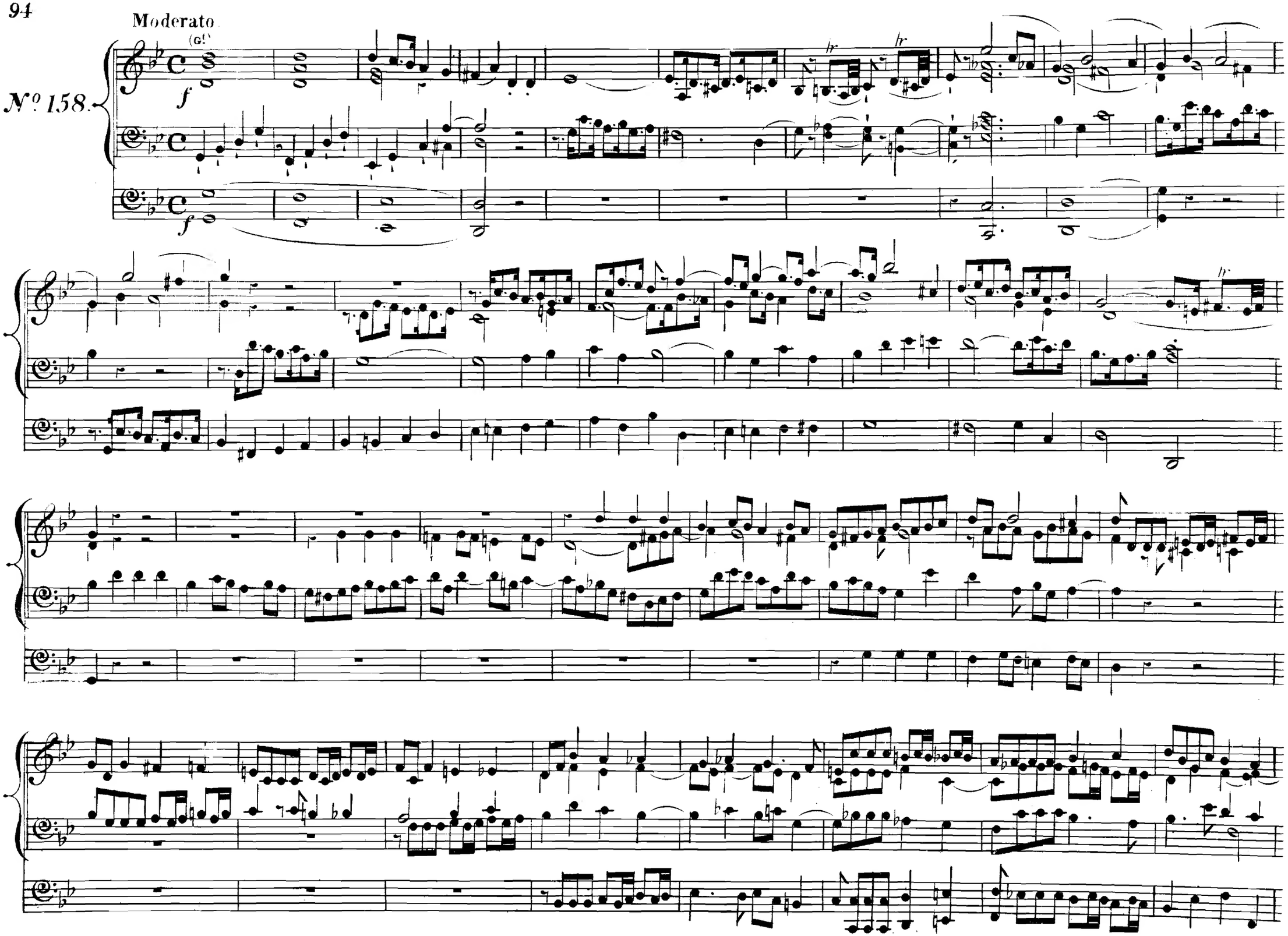
Alla Breve.

(Sw.)

(G!)

N.º 157.


p
p
p (sw.)
f
f (G!)


Moderato
(Gt)
Nº 158.
f
f

N

Andante.

Moderato.

№ 159.

rall.

FIFTEEN POSTLUDES, (OR CONCLUDING VOLUNTARIES) IN THE FUGUE STYLE.

No. 160.

Adagio

(Gt:) (Sw:) (Gt:) (Sw:) (Gt:) (Sw:) (Gt:)

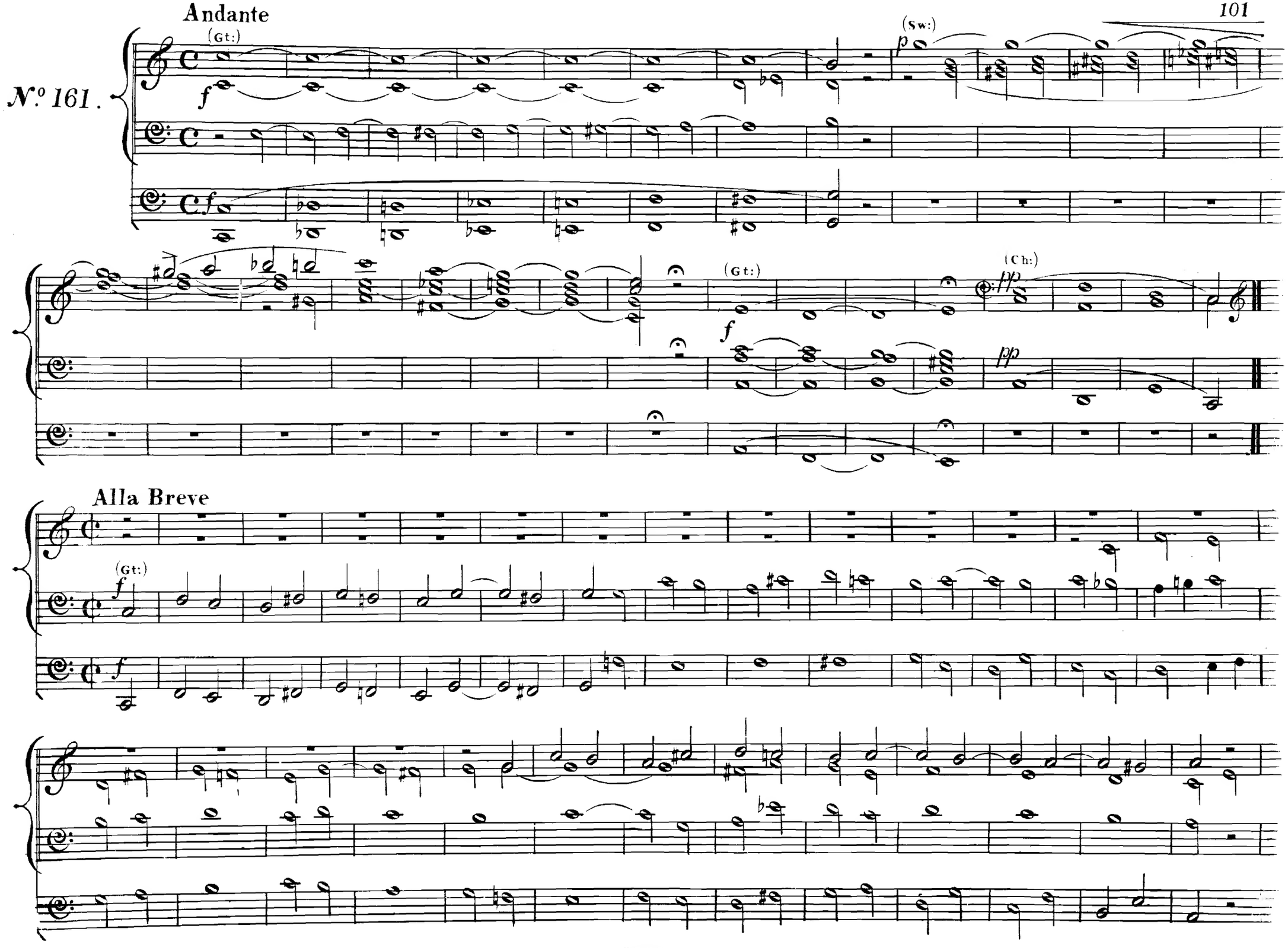
Allegro quasi Vivace.

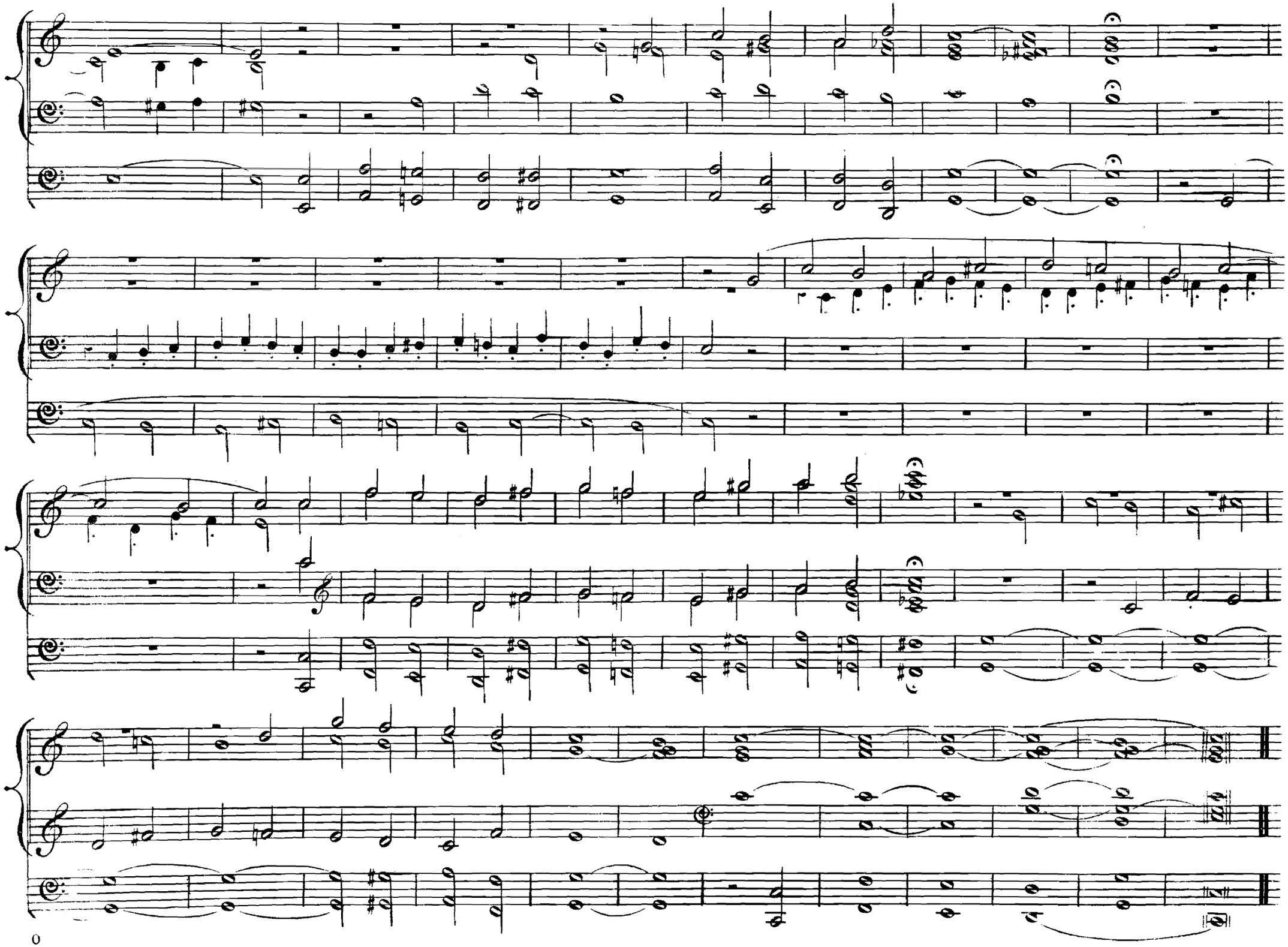
(Sw:) *p* *sf* (Gt:) *f*

(Sw:) *p* (Gt:) *f*

(Sw:)

(Gt:)


Andante
(Gt:)
(Sw:)
No. 161.
(Gt:)
(Ch:)
Alla Breve
(Gt:)



Adagio.

Alla Breve.

(Gt:)

(Sw:)

(Gt:)

(Sw:)

(Gt:)

rall:

№ 162.

Andante.

№ 163.

(Sw:) (Gt:) (Ch:)

Alla Breve.

f

rall:

f

Andante.

(Sw:)

(Sw:)

(Sw)

Ch:

Alla Breve

Gt

(Gt:)

Andante.

Grave.

(Gt:)

№ 164.

f

rall:

Moderato.

(Gt.)

f

f

rall:

Largo.

N.º 165.

Gt:

Moderato.

(Gt:)

f

f

Piu Allegro.

ff

ff

Grave.

(Sw:) (Sw:) (Sw:) (Gt:)

N° 166.

Moderato.

(Gt:) (Sw:) (Gt:) (Gt:)

(Ch:)

(Sw:)

(Ch:)

Grave.

(Ch:) (Ch:) (Ch:) (Gt:)

Moderato.

(Ch:) (Sw:) (Gt:)

(Ch:) (Gt:)

Maestoso.

№ 167.

(Ch.) (Gt.) (Ch.) (Gt.)

p *f* *p* *f*

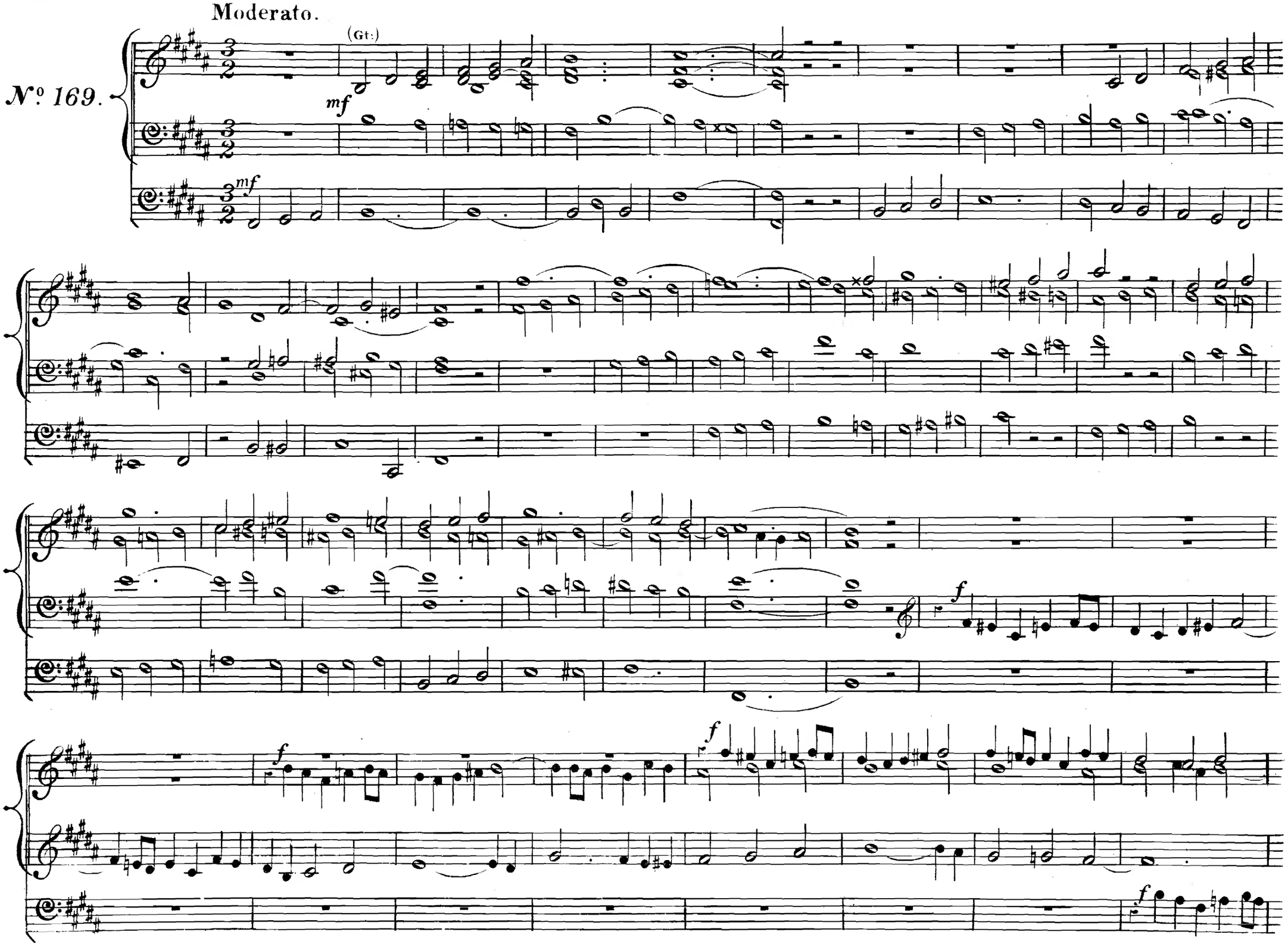
(Sw.) *p*

(Ch.) (Gt.) (Ch.) (Gt.)

Moderato.

(Gt.)

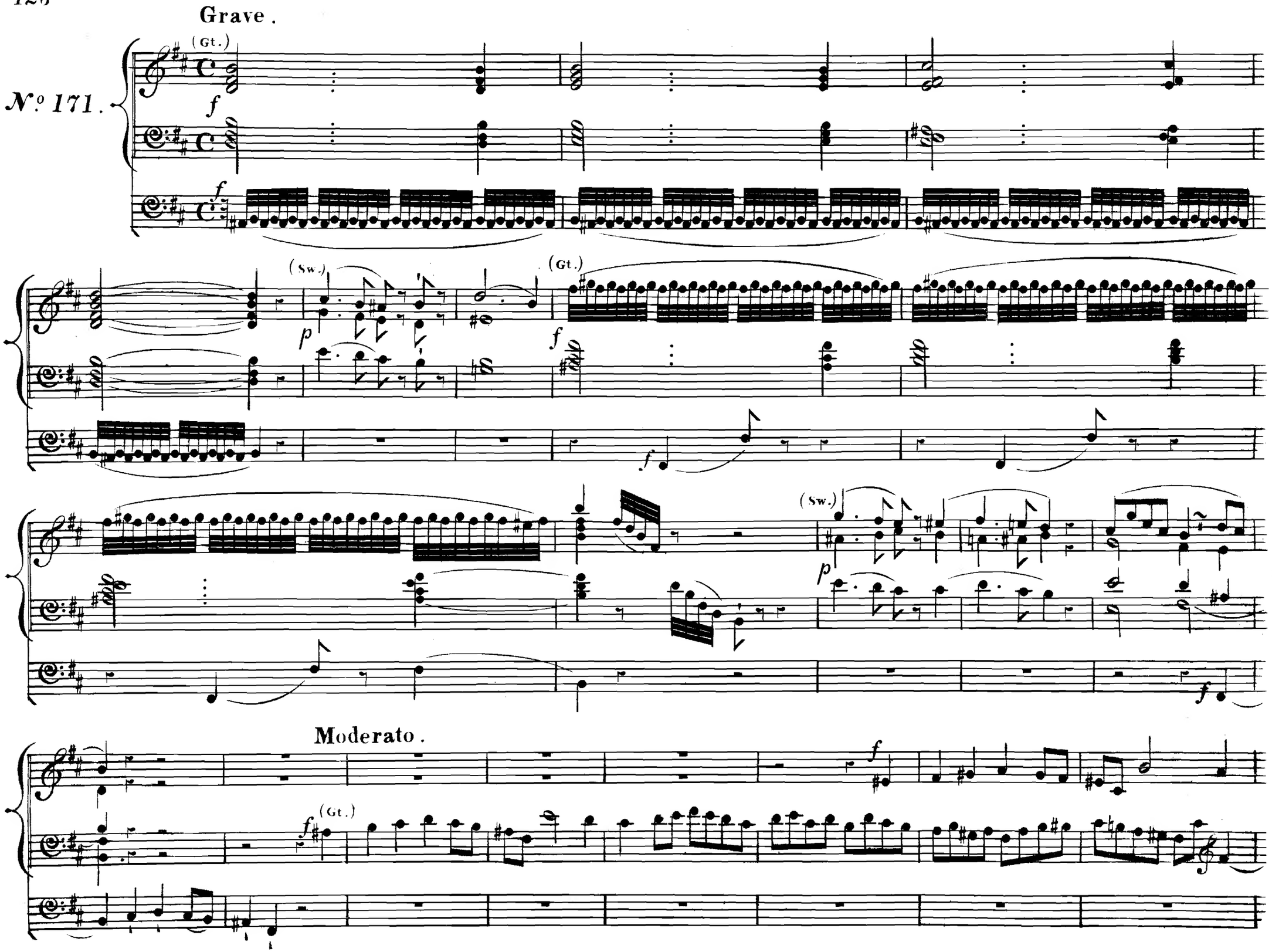
N°168.

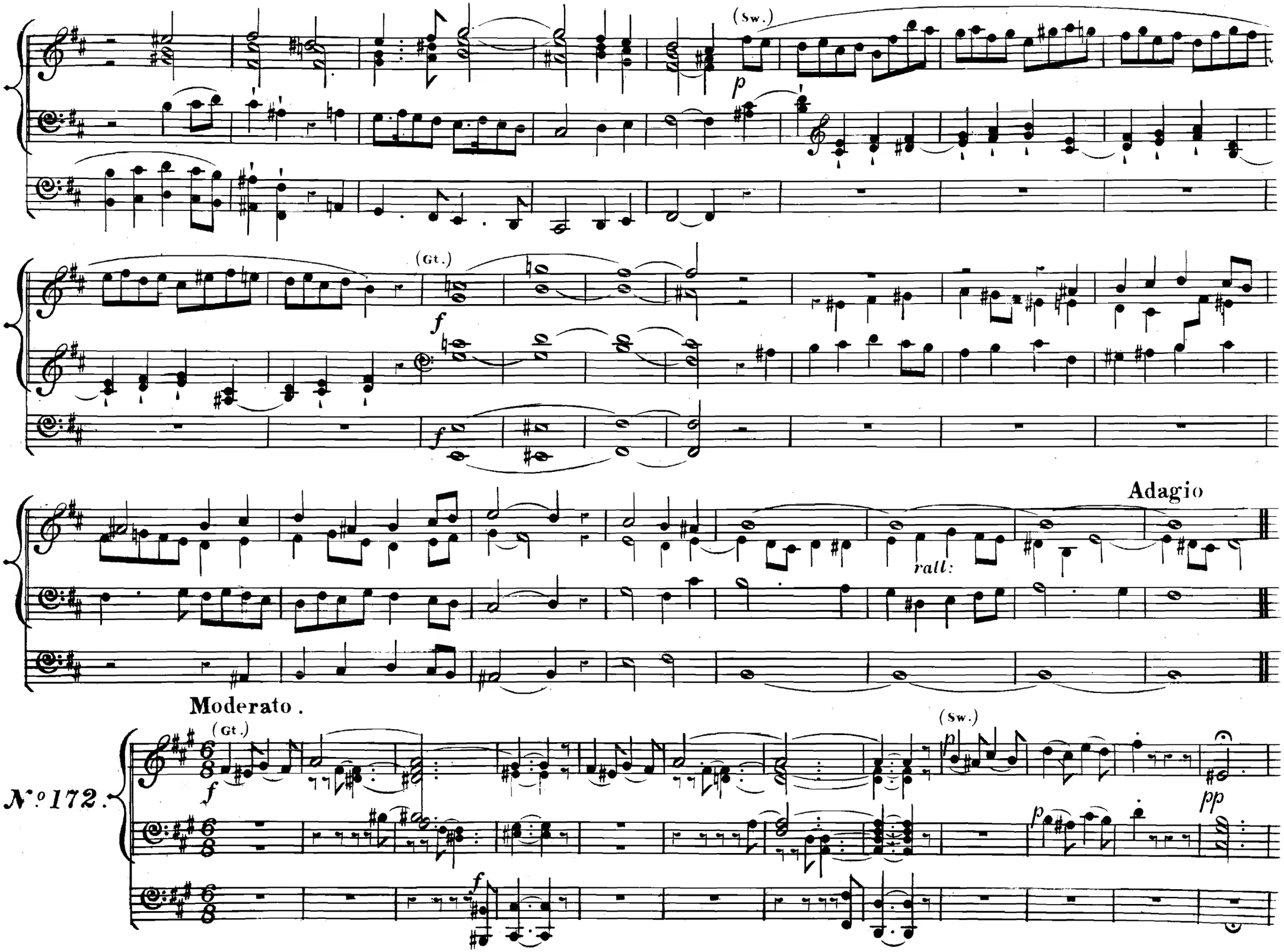

Moderato.
Nº 169.
(Gt:)
mf
mf
f
f
f
f

Allegro Moderato.

№ 170.

(Ch.) (Gt.) (Ch.) (Gt.) (Ch.) (Gt.)


Grave.
(Gt.)
No. 171.
f
(Sw.)
p
(Gt.)
f
(Sw.)
p
f
Moderato.
f
(Gt.)
f


(Sw.)
p
(Gt.)
f
f
Adagio
rall:
Moderato.
(Gt.)
f
f
(Sw.)
p
p
pp
No 172.

(Gt.)

f

(Sw.)

(Gt.)

(Sw.)

(Gt.)

(Sw.) (Gt)

p *f*

(Sw.) (Gt)

p *f*

Maestoso

No. 173.

(Sw:)

cres:

(Gt:)

Adagio.

Moderato.

No. 174.

(Full Sw.)

(Gt.)

(Sw.)

(Gt.)

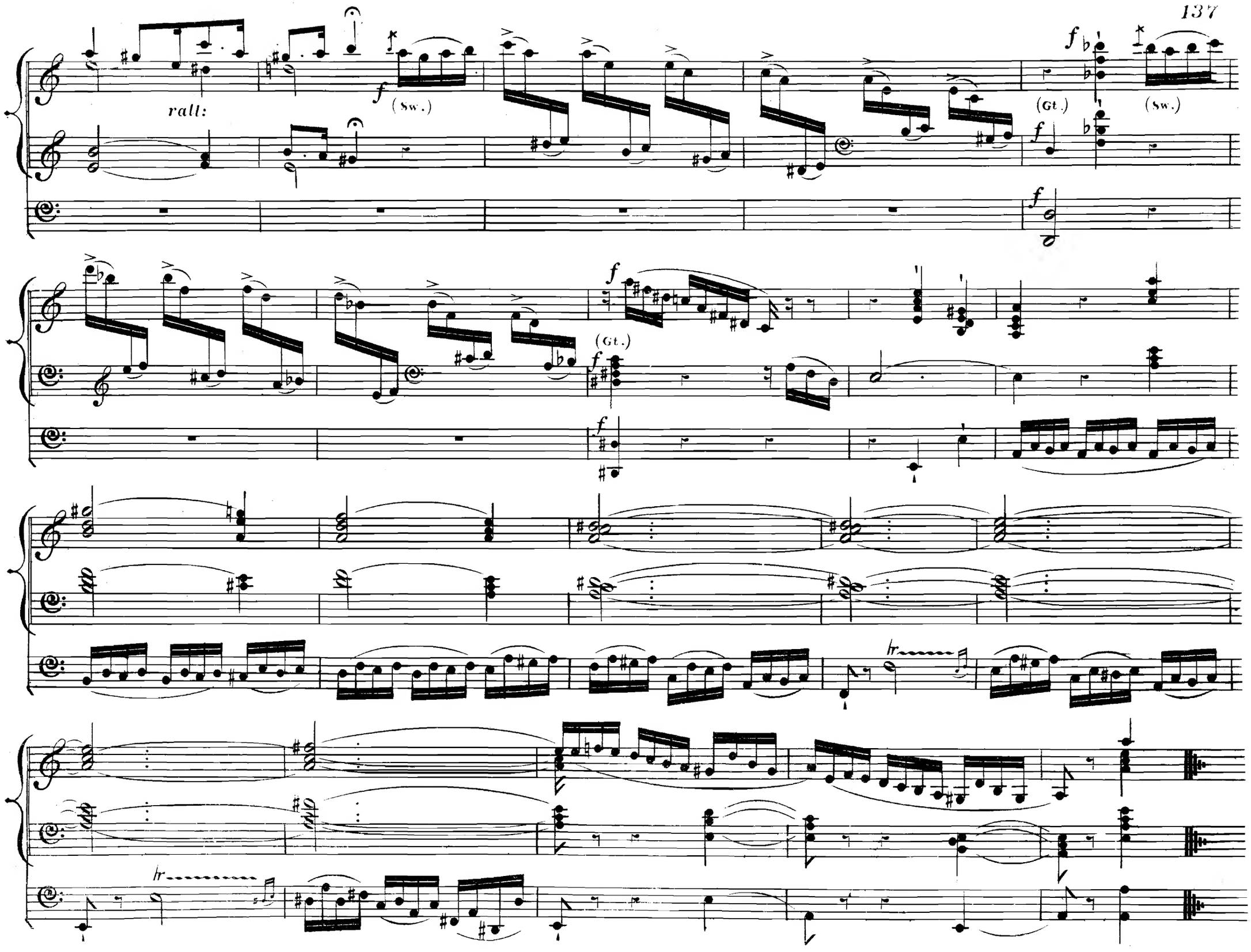
p (Ch.) p (Gt.) f f

(Ch.) (Sw:) (Gt.) (Ch.) (Gt.)

(Ch.)

p

p


rall:
(Sw.)
(Gt.)
(Sw.)
(Gt.)

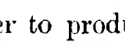
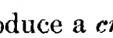
PREFACE.

I HERE present to the friends of Organ playing the fifth part of my Organ School, and beg to offer the following remarks:—

The *Tutti*, as well as all *Forte* passages in the Flute Concerto, should be played on the Full Organ;—the *Solo* on a second manual, with the Flute stop of 8 feet only. Should the Organ not contain a Flute of 8 feet, the *Gedackt* 8 feet may be used, or a Flute of 4 feet; but in this case the Solo passages must be played an octave lower, in order to produce 8 feet tone.

Should the Organ contain 3 manuals, the accompanying parts can be played on the third manual with a soft, but quick-responding stop.

For the pedal, the 16 feet bass is to be used in the Solo passages.

In order to produce a *crescendo*  on the Organ, I often avail myself of an advantage which may be gained by slowly pulling out, during a sustained note, another 8 feet Flute-like stop (say *Gedackt*), and at the *decrescendo*  slowly pushing it back: this may be done by another person.

As (German) Organs generally contain but 4 octaves, I have written all the numbers of this fifth part no higher than $\frac{3}{c}$.

I think it necessary to make the following remarks, which I beg may not pass unnoticed:—the Flute Concerto, the Variations, and many other pieces in the Organ School, are not by any means intended to be played during Divine Service; they are Exercises, and serve principally to shew what, and how much may be performed on the Organ. Whoever is anxious to obtain a certain proficiency in Organ-playing must be acquainted with these effects; therefore my Work would not be complete had I omitted these pieces, written in the free style. Those who desire to possess full power over the grand tones of the Organ, destined to praise God, require great and varied practice. Our greatest Masters of Organ-playing in modern times, such as VOGLER, KITTEL, KNECHT, VIERLING, and others, far from despising such exercises, sought, on the contrary, to embellish by their own profound knowledge of art, an instrument, which, dedicated to the holiest and most elevating enjoyments, may be rightly called the King of all instruments.

He who, like myself, has felt and appreciated these entrancing enjoyments, and has attended the immortal Vogler's Organ performances, will feel convinced, as I am, that the Organist must not fail to study these works, and attain the power and taste necessary to their execution.

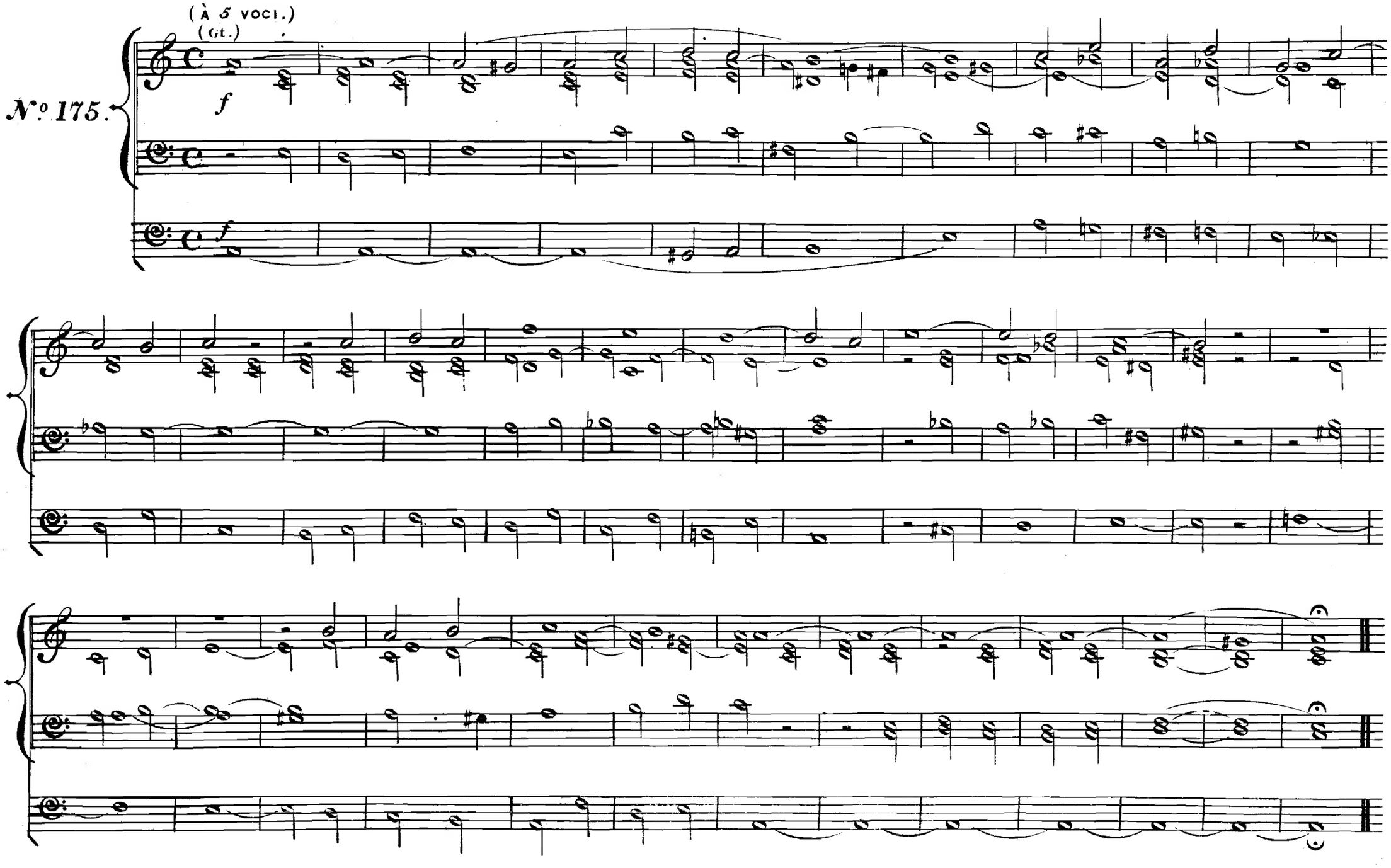
In the "Leipziger Musicalische Zeitung," No. 46 (1819)—the critic of the Second Part of my Organ School describes distinctly the aim of these pieces. The same critic wishes, with justice, that there should exist no change of Chorales in different places; I, also, feel this to be a great disadvantage, but after mature deliberation have thought fit to take the "Gross-herzoglich-Hessische" Choral-book as a foundation. Whatever is chosen, a difference will be found for different places, even for those nearest each other. Any friendly remark on my Work will be welcome to me, as I esteem the views of those who are experienced, and shall feel inclined to correct any acknowledged want in some second edition, out of respect for the high tendency of the art. May my efforts in the cause of Organ-playing not prove in vain.

Darmstadt, August, 1820. THE AUTHOR.

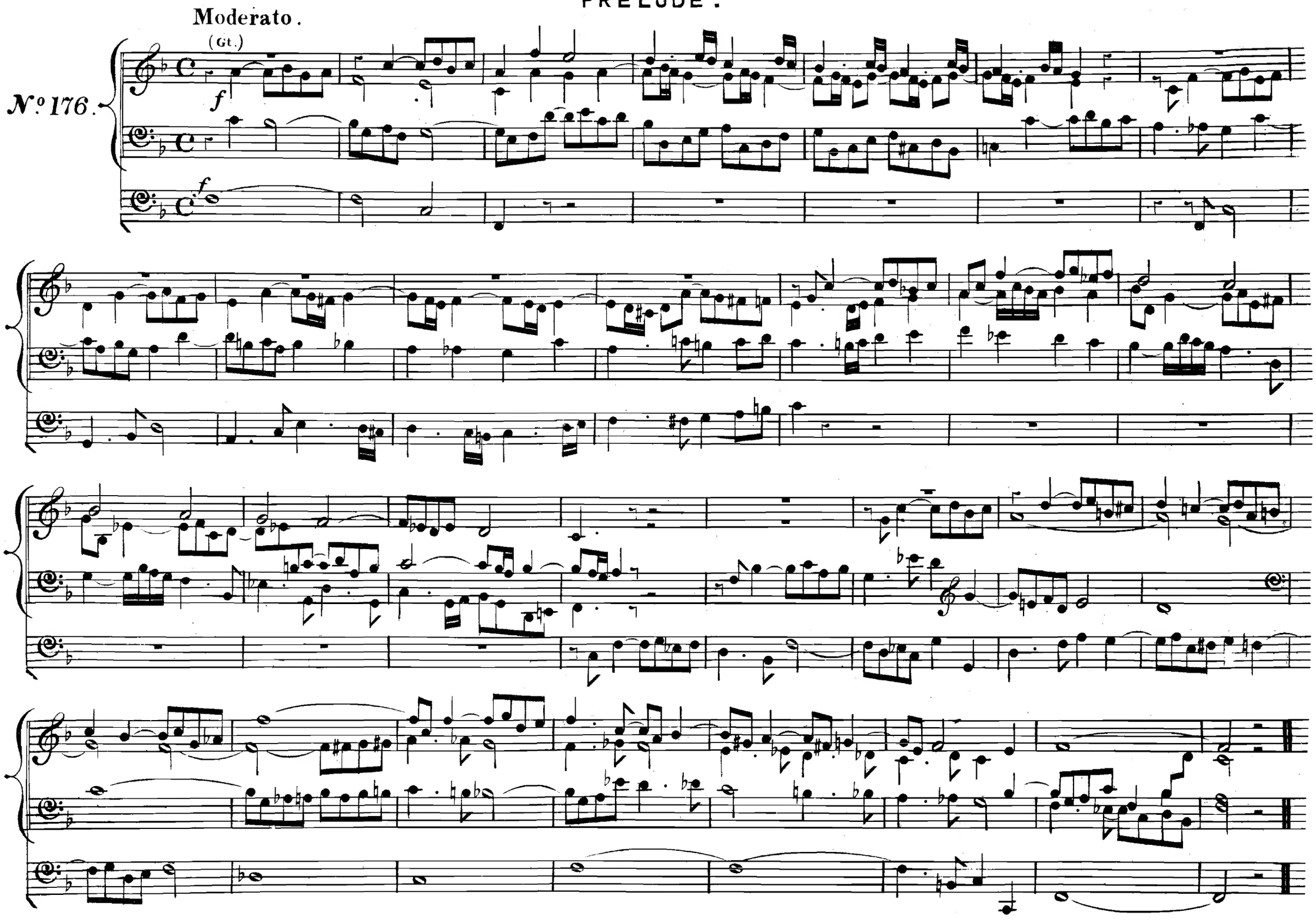
Rink's Practical Organ School.

PART. V.

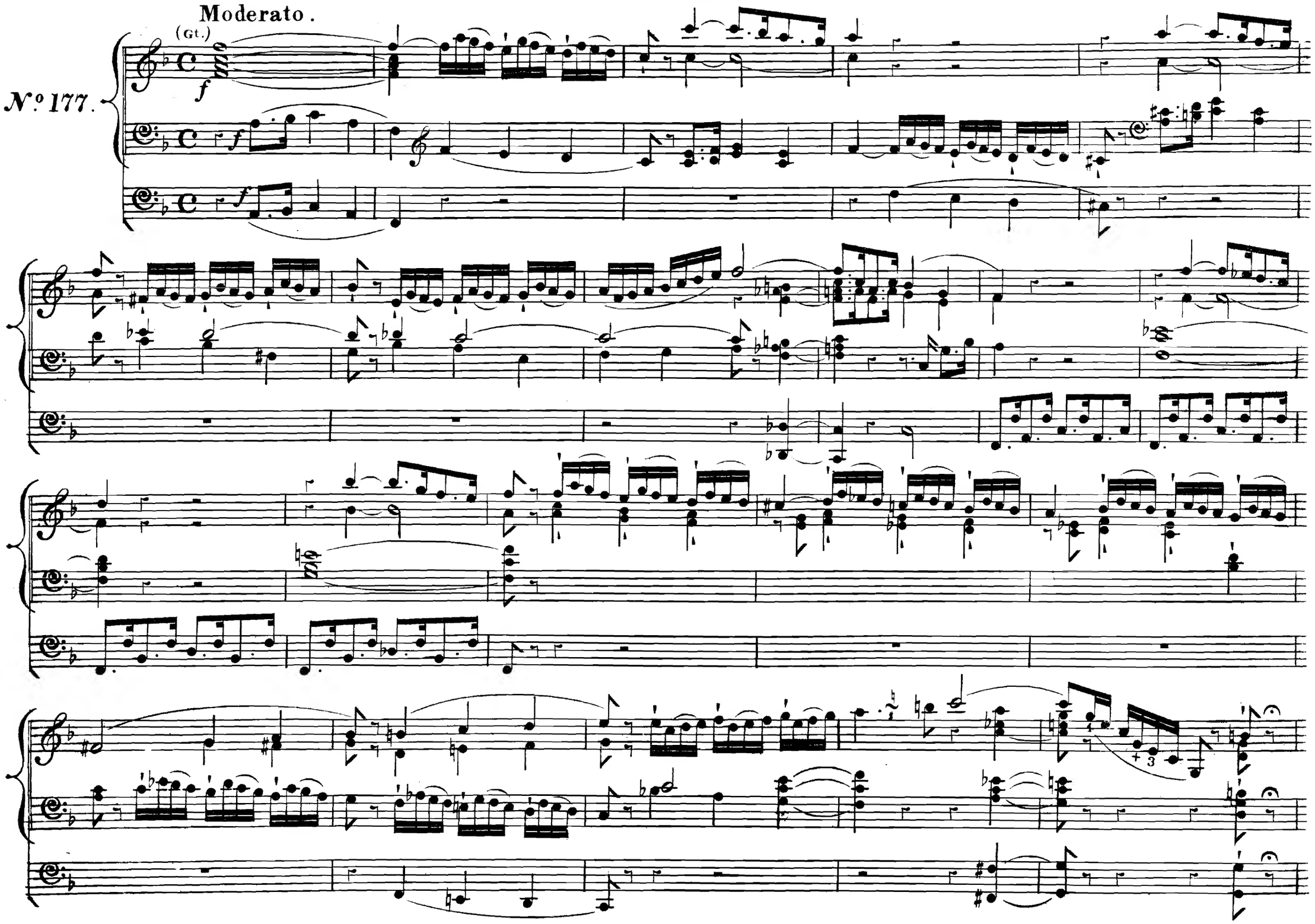
PRELUDE.



PRELUDE.



POSTLUDE.



(Full Sw.)

(Gt.)

(Ch.)

p

T

(Gt.)

f

f

(Ch.)

p

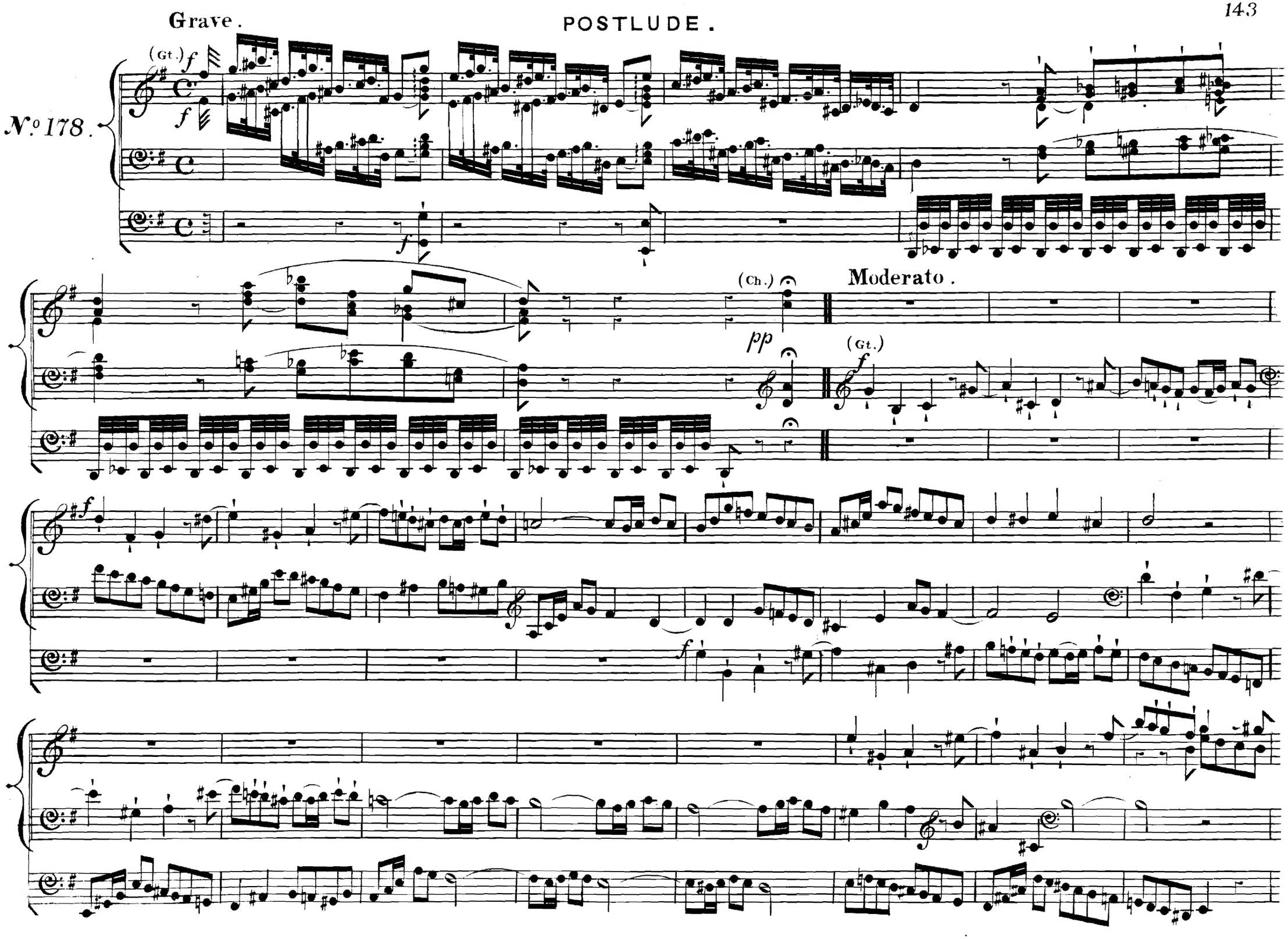
(Gt.)

f

f

f

POSTLUDE.



rall:

POSTLUDE.

Grave.

(Gt.)

(Sw)

(Gt.)

No 179.

(Sw.)

p

f

p (Sw.)

f

Moderato.

(Gt.)

f

f

ff

ff

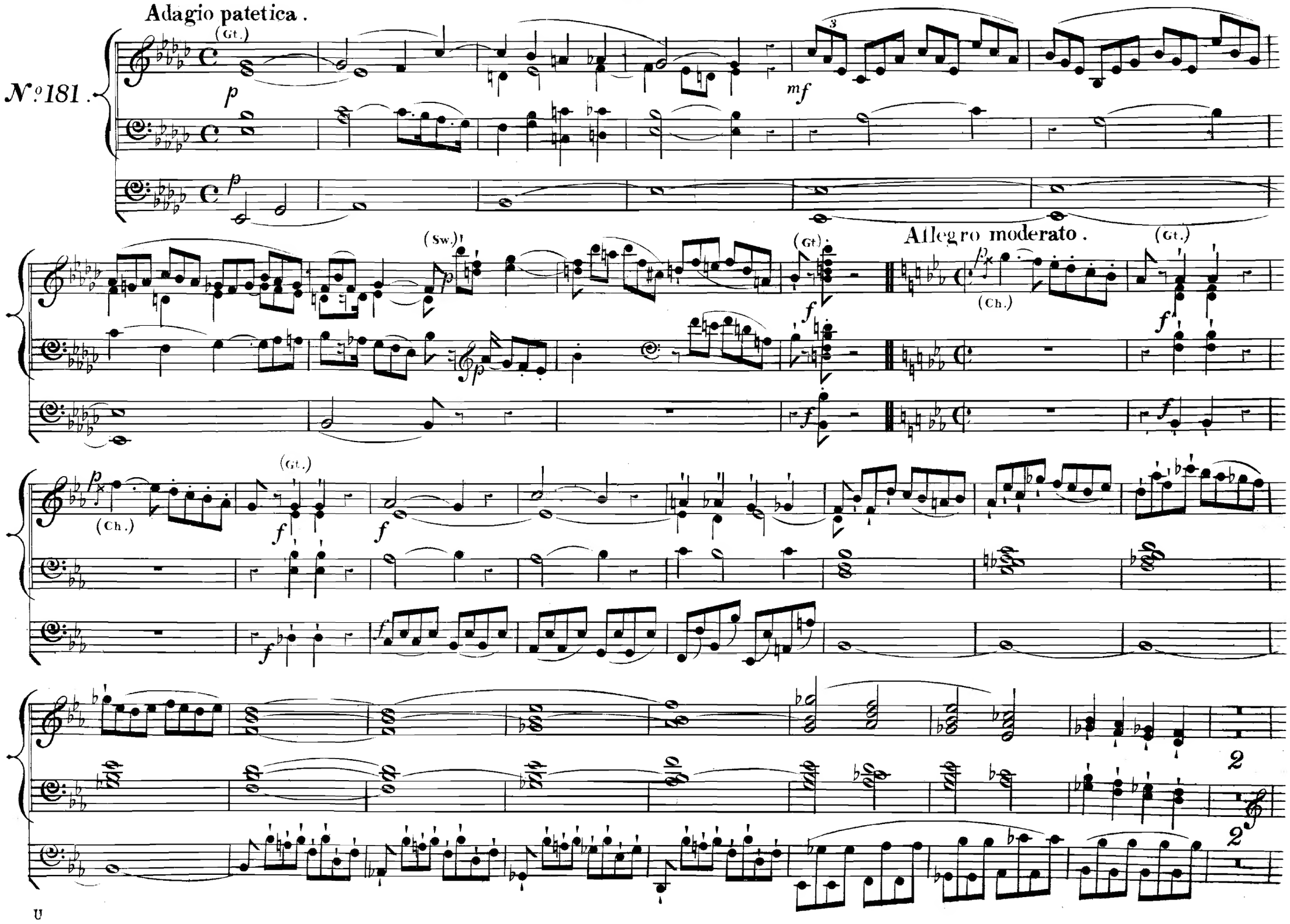
Largo.

№ 180.

(Gt.) (Ch.) (Gt.)

Moderato.

FANTASIA.



(Sw.) (Ch.) (Sw.) (Ch.) (Sw.)

(Gt.)

rall.

Adagio.

(Sw.)

Allegro.

ff

ff

Flute Concerto.

Allegro maestoso.

C. H. RINK.

No. 182.

TUTTI.

f (Gt.)

f

hr

2

SOLO. (Flute 8ft.)

p

2

(Sw.)

p

p

(Gt.) TUTTI. SOLO. TUTTI.

SOLO.

TUTTI.

SOLO.

TUTTI.

SOLO.

TUTTI.

SOLO.

tr

tr

tr

cres:

TUTTI.

SOLO.

p

p

TUTTI. SOLO. TUTTI. SOLO.

TUTTI. SOLO. TUTTI. SOLO.

SOLO.

TUTTI.

TUTTI. SOLO. TUTTI. SOLO.

cres:

TUTTI. SOLO.

ad lib:

rall:

TUTTI.

SOLO.

TUTTI.

SOLO.

TUTTI.

SOLO.

TUTTI.

SOLO.

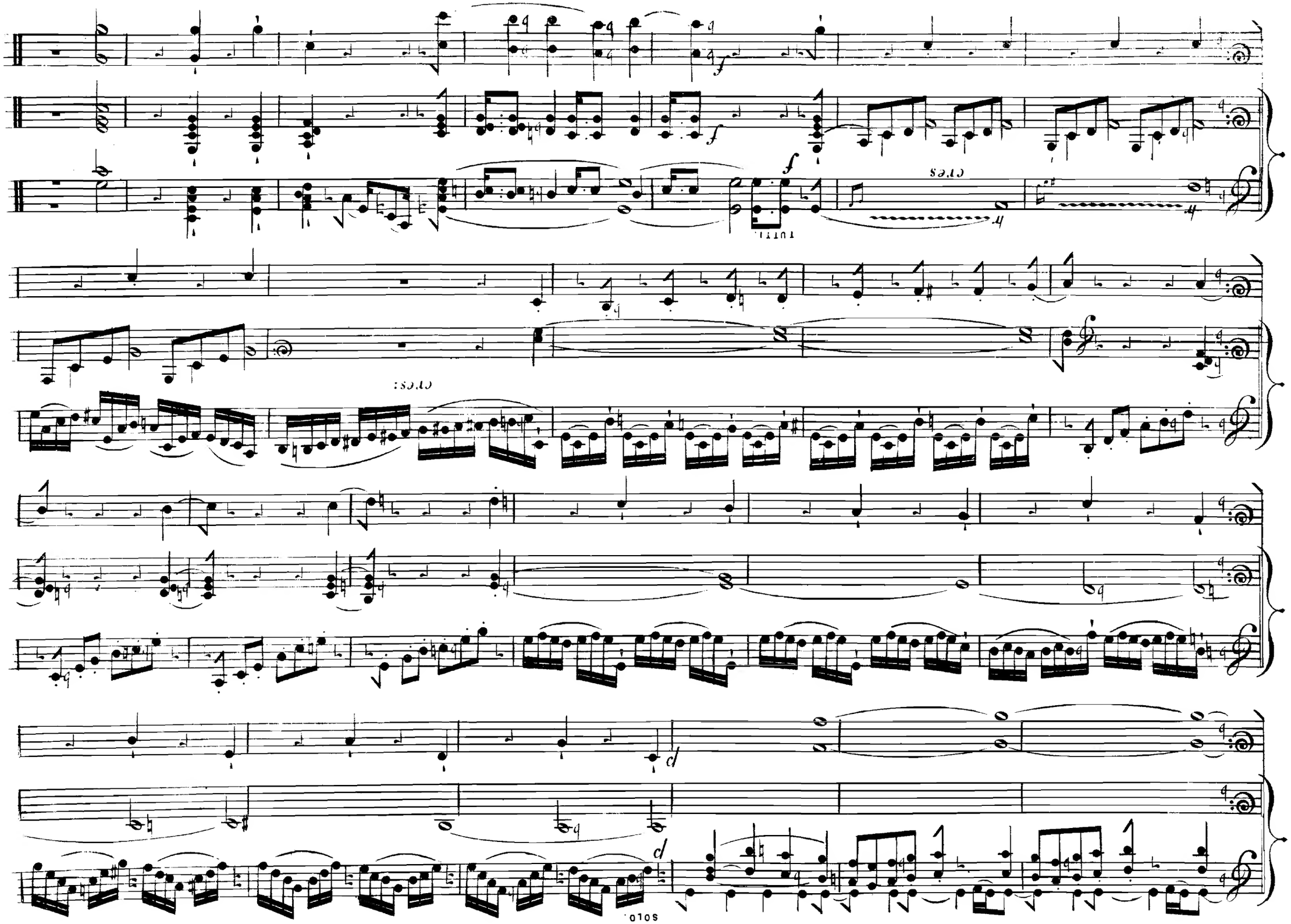
TUTTI.

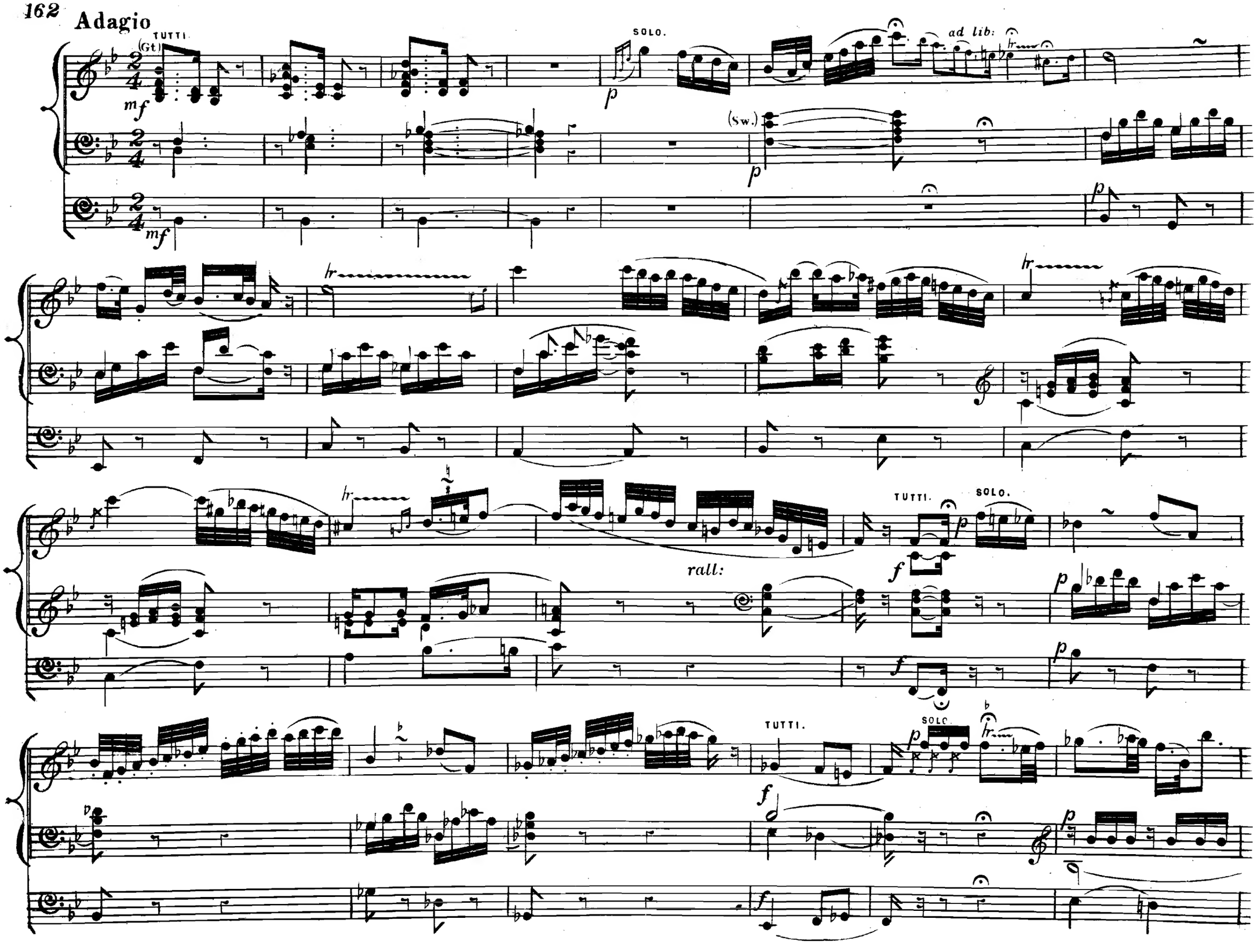
SOLO.

TUTTI.

cres:

TUTTI.


TUTTI
CYCS
CYCS
SOLO


Adagio
TUTTI
(Gt)
mf
SOLO.
p
ad lib:
(Sw.)
p
mf
p
rall:
TUTTI.
SOLO.
f
p
f
p
TUTTI.
SOLO.
p
f
p
f

Attacca.

RONDO.

SOLO.

TUTTI.

Allegretto.

(Sw.)

(Gt.)

SOLO.

tr

cres:

TUTTI

f

f

SOLO.

p

tr

tr

TUTTI.

f

f

f

SOLO.

p

p

TUTTI. SOLO. TUTTI. SOLO. TUTTI. SOLO. TUTTI. SOLO.

SOLO. TUTTI. SOLO.

TUTTI. SOLO. TUTTI. SOLO.

rall: TUTTI.

SOLO.

TUTTI.

SOLO.

TUTTI.

TUTTI.

SOLO.

cres:

rall:

TUTTI.

SOLO.

TUTTI.

SOLO.

TUTTI.

SOLO.

Adagio.

Tempo.

(Full Sw.)

TUTTI.

p
SOLO.
p
mp
mp
lr
cres:
TUTTI.
f
f
f
p
SOLO.
lr
TUTTI.
f
p
f

"GOD SAVE THE KING"

WITH

VARIATIONS AND FINALE.

TEMA.
Andante.

C. H. RINK.

N.º 183.

p (Ch:)

VAR: I

f (Gt.)

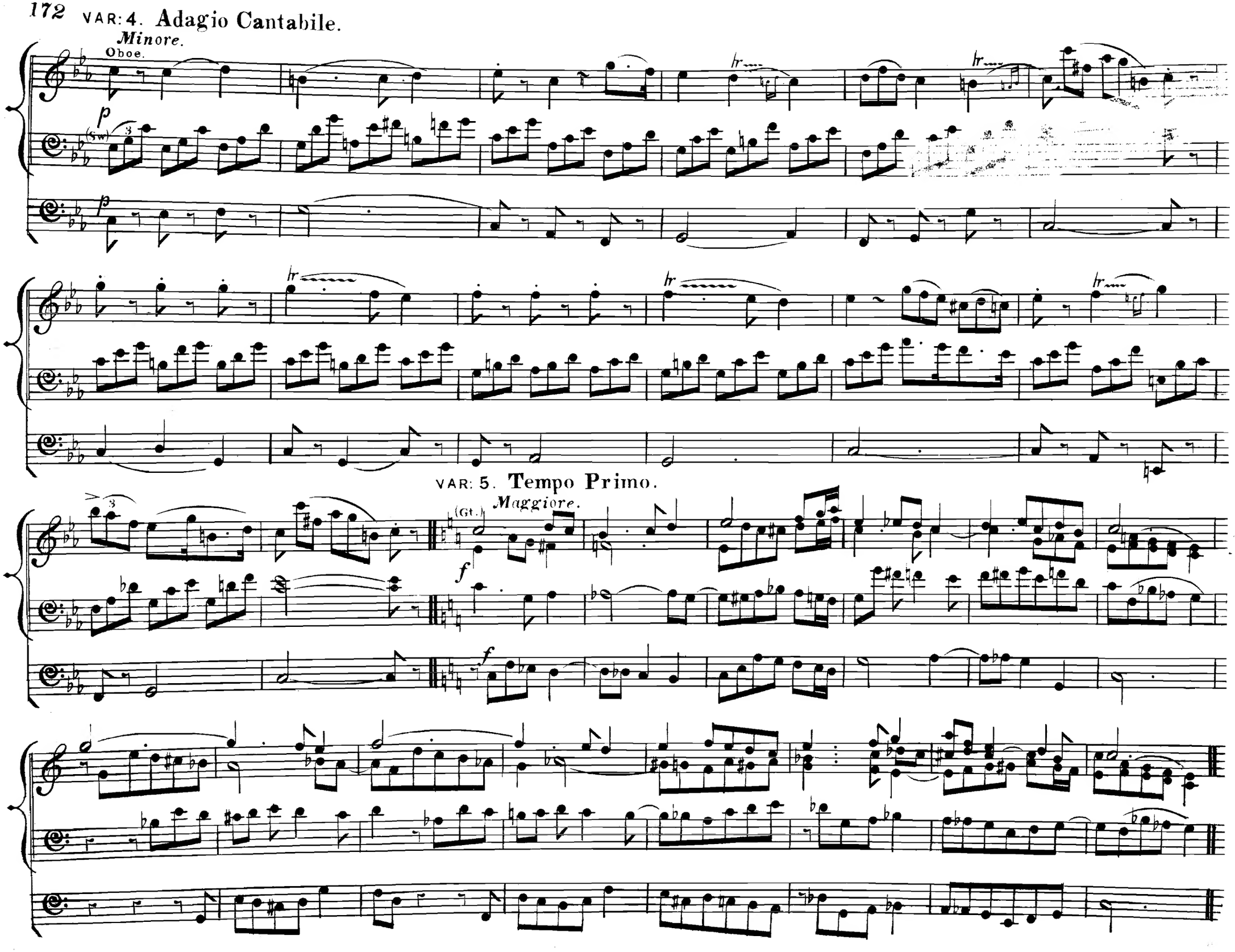
f

VAR: 2.

(Ch.)

VAR: 3.

(Gt.)


VAR: 4. Adagio Cantabile.
Minore.
Oboe.
p
(Sw)
p
VAR: 5. Tempo Primo.
Maggiore.
(Gt.)
f
f

VAR: 6.
(Sw.)

mp

(Ch:)

tr

VAR: 7.
(Full Sw.)

mf

mf

VAR: 8.

(Ch. Flutes 8 & 4 ft.)

(Gt. 16 & 8 ft.)

(Clarion 4 ft.)

TEMA.

VAR: 9.

(Viol di Gamba Ch.)

VAR: 10. **Adagio.**

Minore.

pp

(Sw: Dulciana.)

pp

VAR: 11. **Andante maestoso.**

Maggiore

ff

ff

VAR: 12. **Larghetto.**

(Sw.)

p

(Oboe.)

(Sw:)

p

Tempo Primo.

tr

p (Viol di Gamba.)

(Sw. Dul.)

pp

(Oboe.)

p

(Reeds 8 ft.)

pp

(Full Sw.)

mf

(Gt. without Reeds.)

f

f

FINALE.

Allegro moderato.

ff

(Gt.)

Andante.

Ch. (VOIX CÉLESTE.)

p

rall:

Allegro molto.

(Gt.)

ff

accel:

ff

Adagio.

Oboe.

p (Sw.)

(Ch.)

mp

(Gt.)

ff

ff

ff

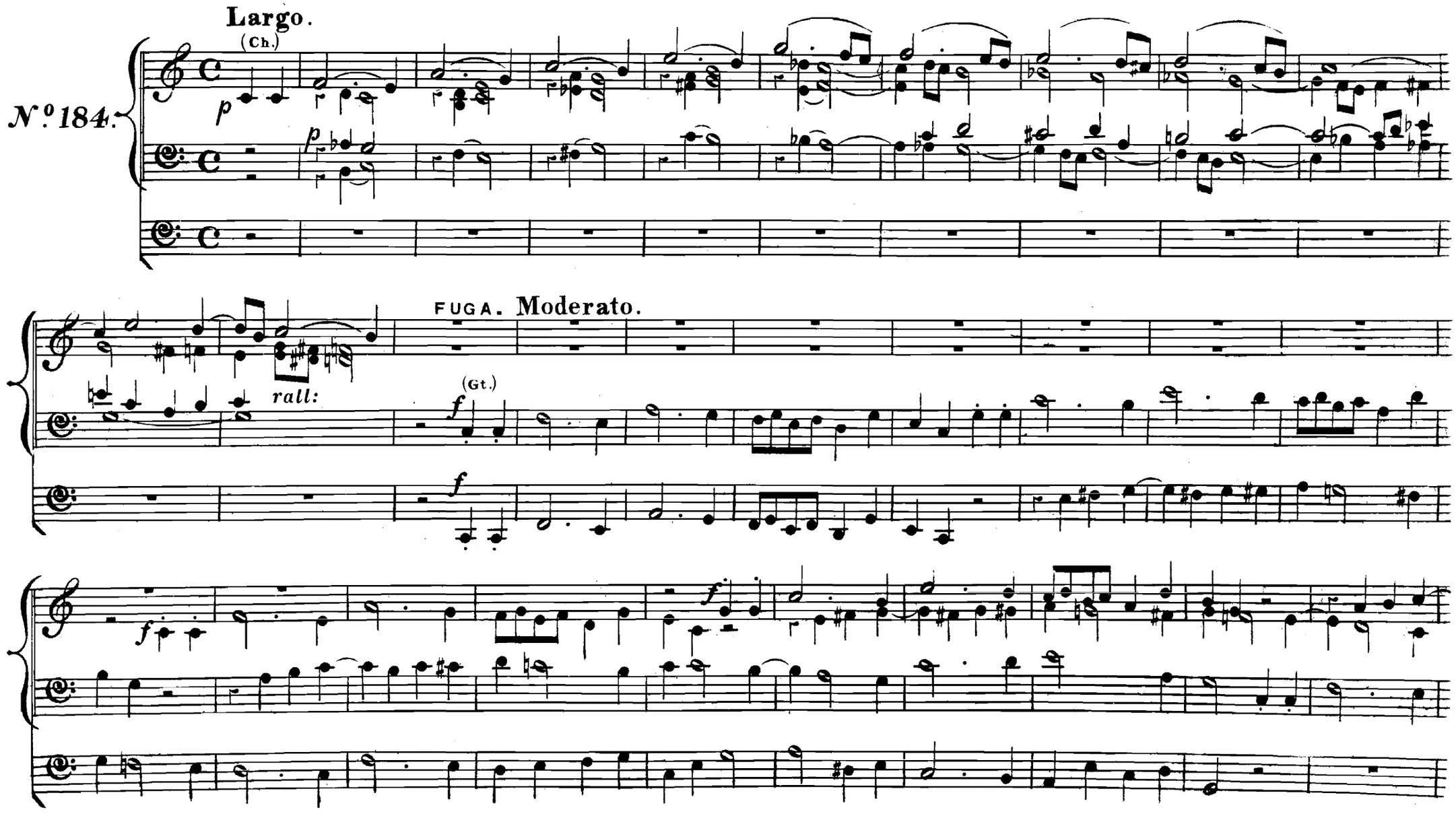
ff

END OF PART 5.

Rink's Practical Organ School.

PART VI.

In laying before the friends of Organ-playing the Sixth and last Part of this Organ School, I have to perform the pleasant duty of thanking the Public from my heart for the very kind and considerate reception which they have given to the work. On this reception I presume to ground the hope, that I have not altogether failed in my endeavours to prove of service to those who are cultivating Organ-playing; nor in my design to elevate still higher the dignity of the Church Style. If such be the case, I shall find therein my best reward, and the strongest encouragement to pursue still further in the path which I have entered. I must make a general request to all who make use of this work, not to choose too quick a time for the Preludes and Fugues, otherwise the strength and dignity of these pieces will assuredly be lost.



Maestoso.

(Gt.)

f

p (Sw.)

f

f

(Ch.)

p

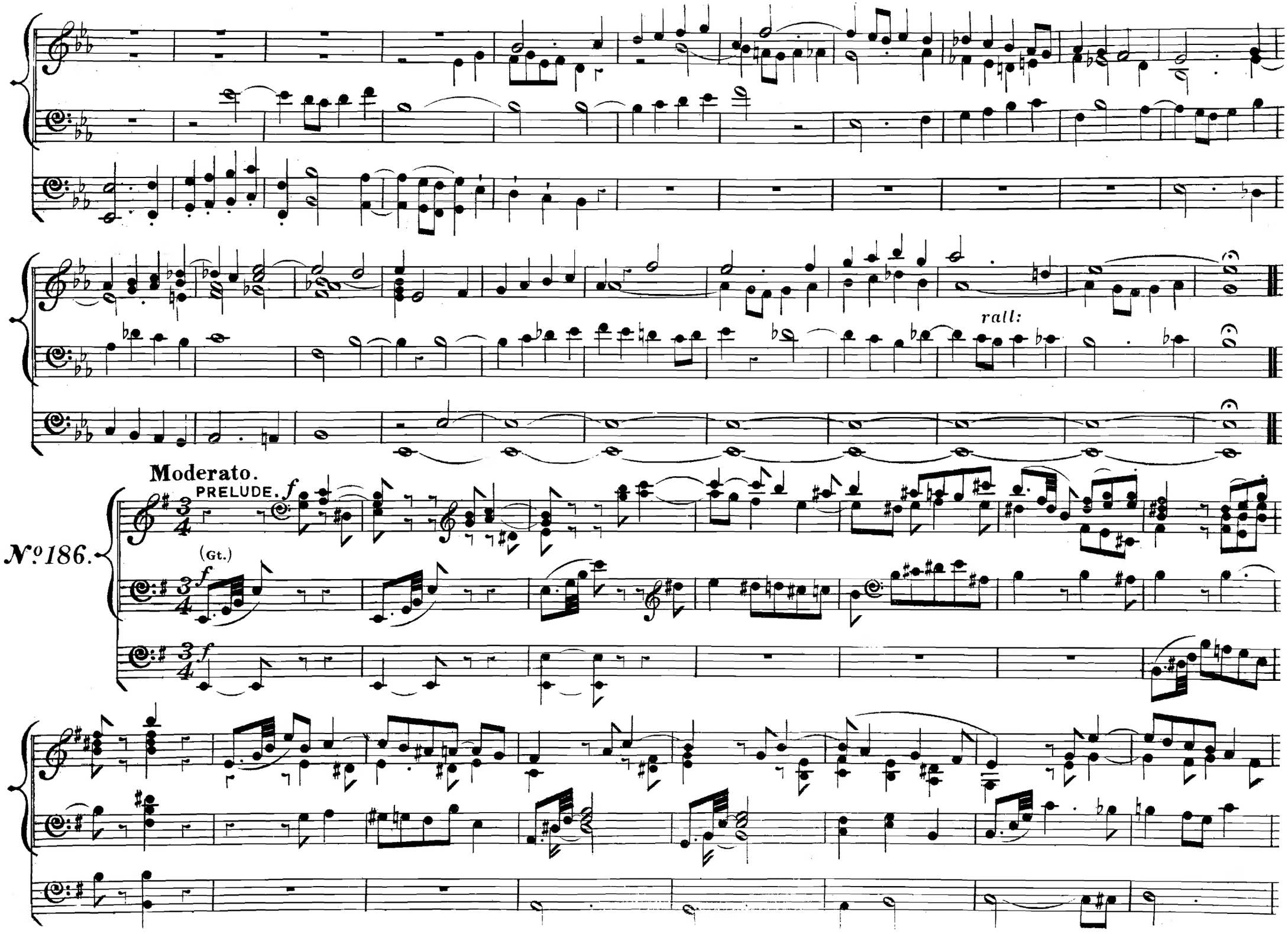
f

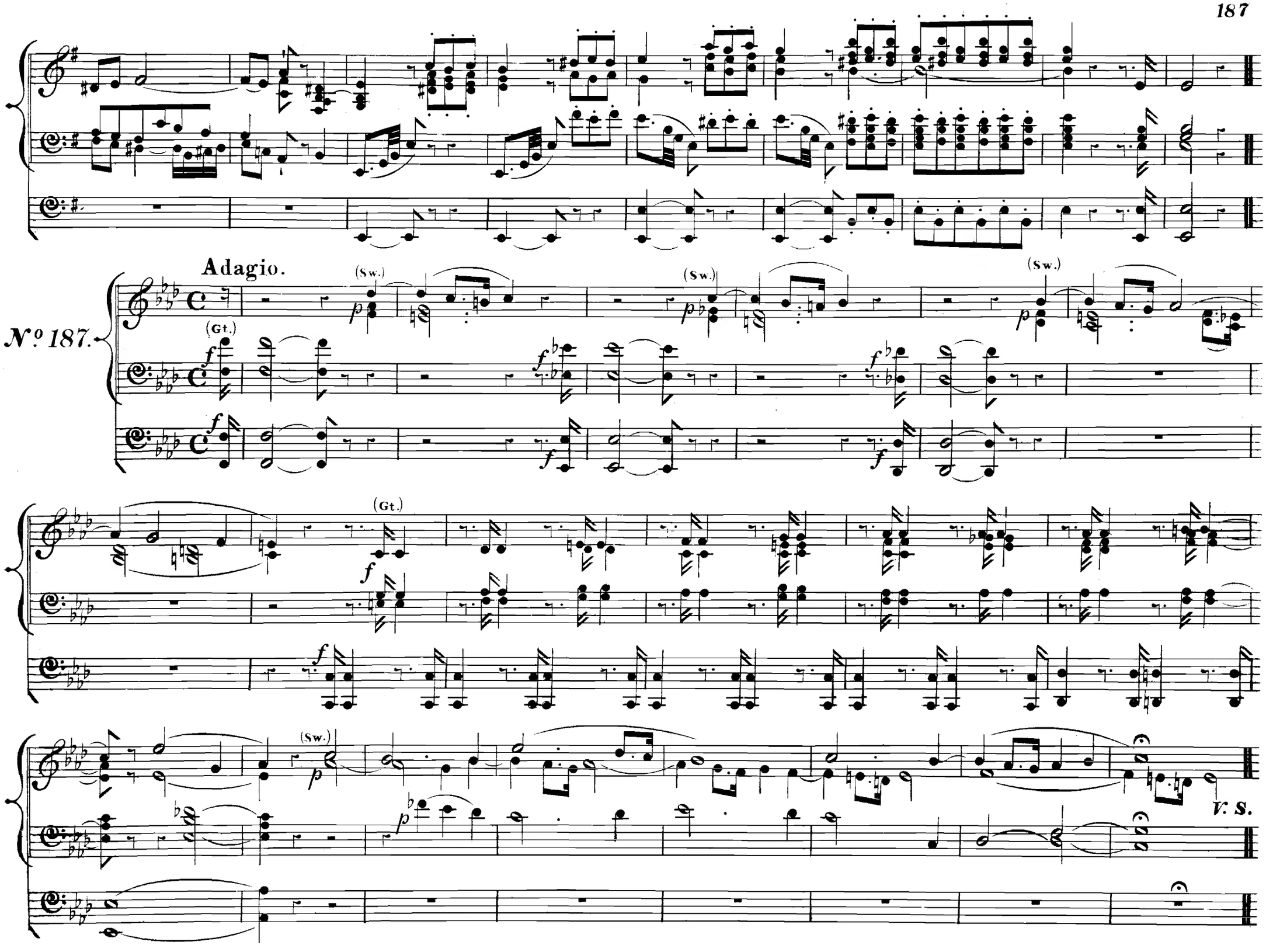
Nº 185.

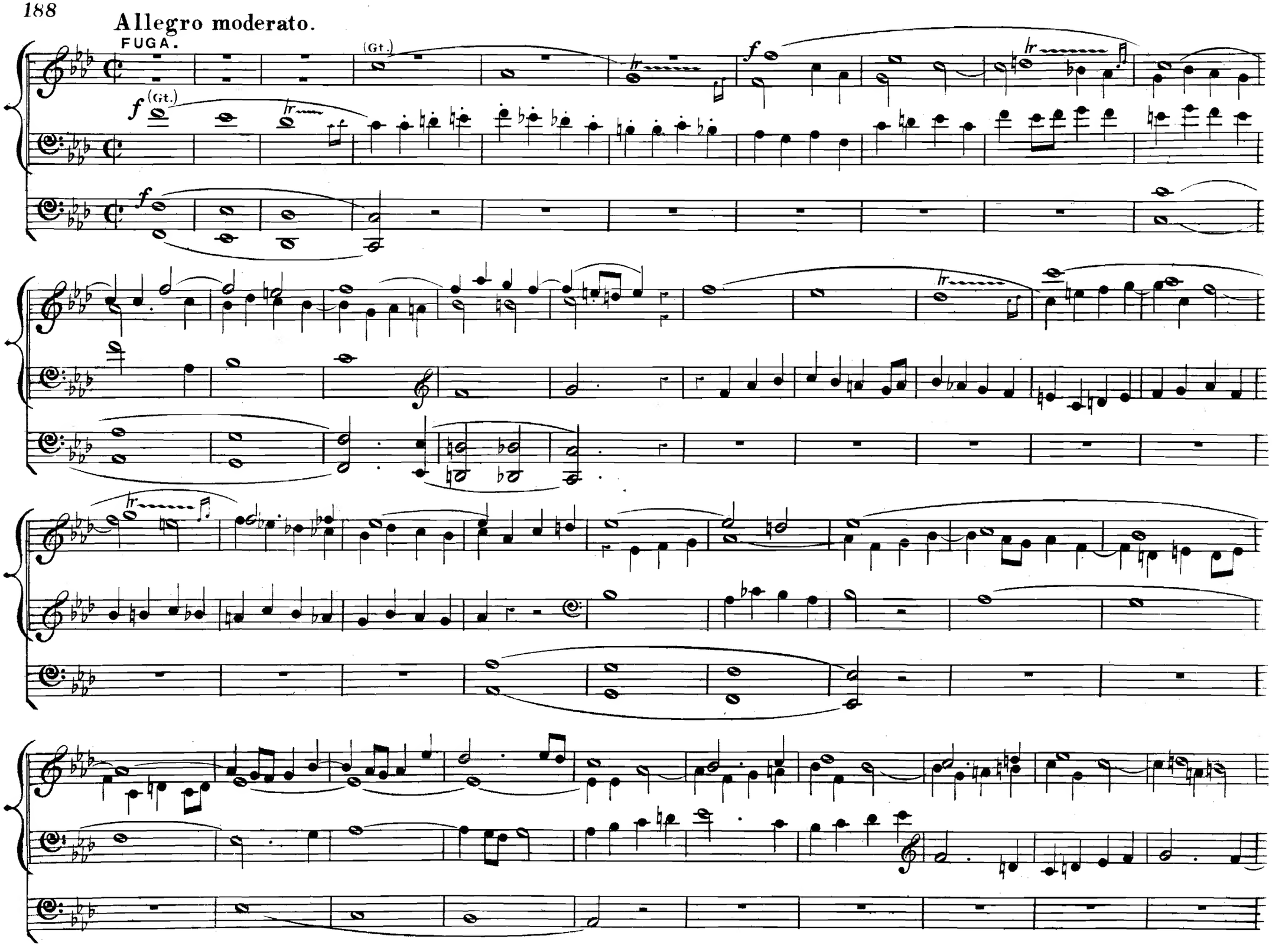
FUGA. **Allegro moderato.**

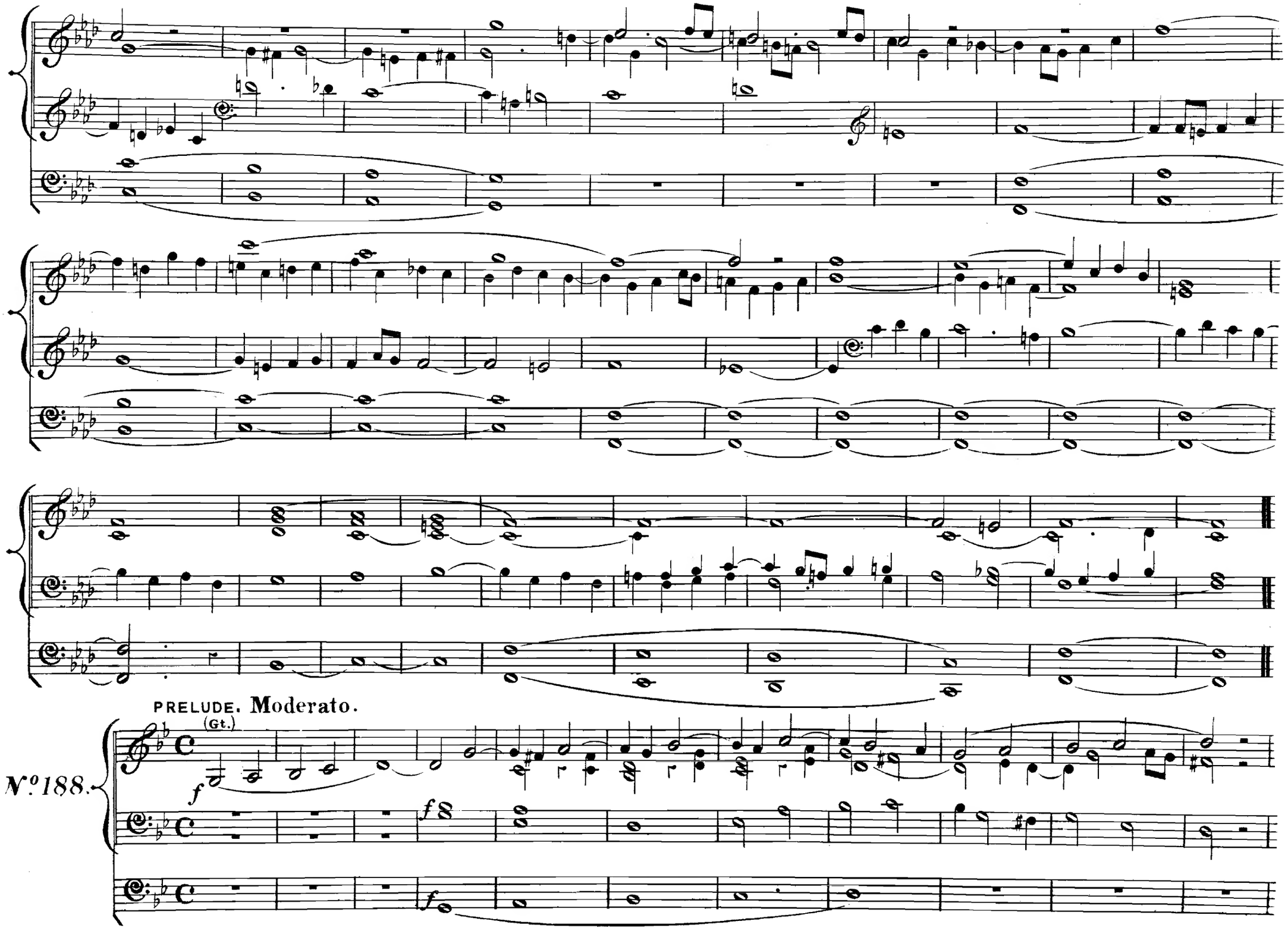
f (Gt.)

f


rall:
Moderato.
PRELUDE.
f
(Gt.)
f
f
Nº186.


Adagio.
Nº 187.
(Sw.)
(Gt.)
V. S.

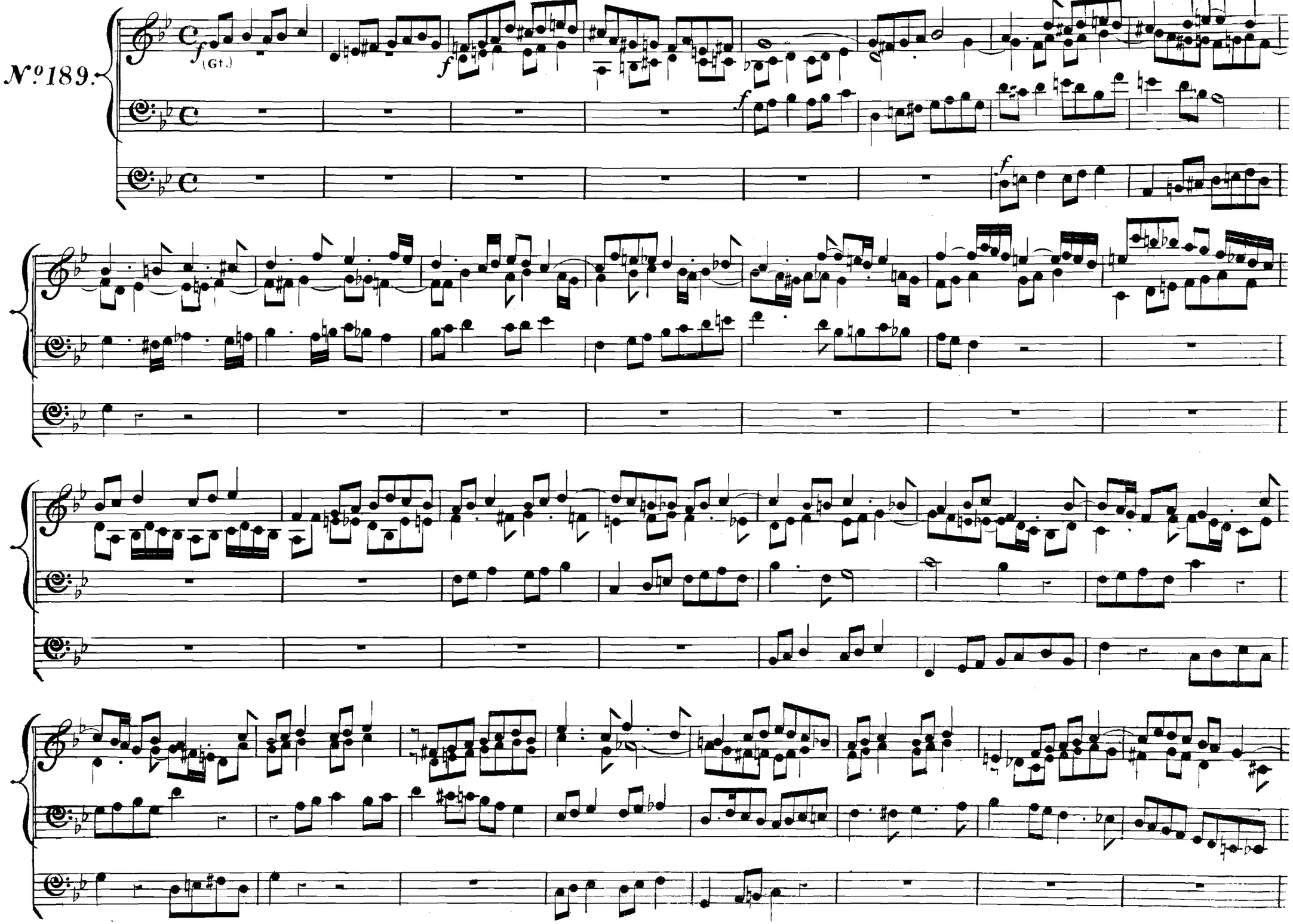

Allegro moderato.
FUGA.
(Gt.)
f
(Gt.)
f
f


PRELUDE. Moderato.
(Gt.)
Nº 188.
f
f
f

rall:

FUGA. Moderato.

№ 189.



Moderato.

PRELUDE and FUGUE.

Nº 190.

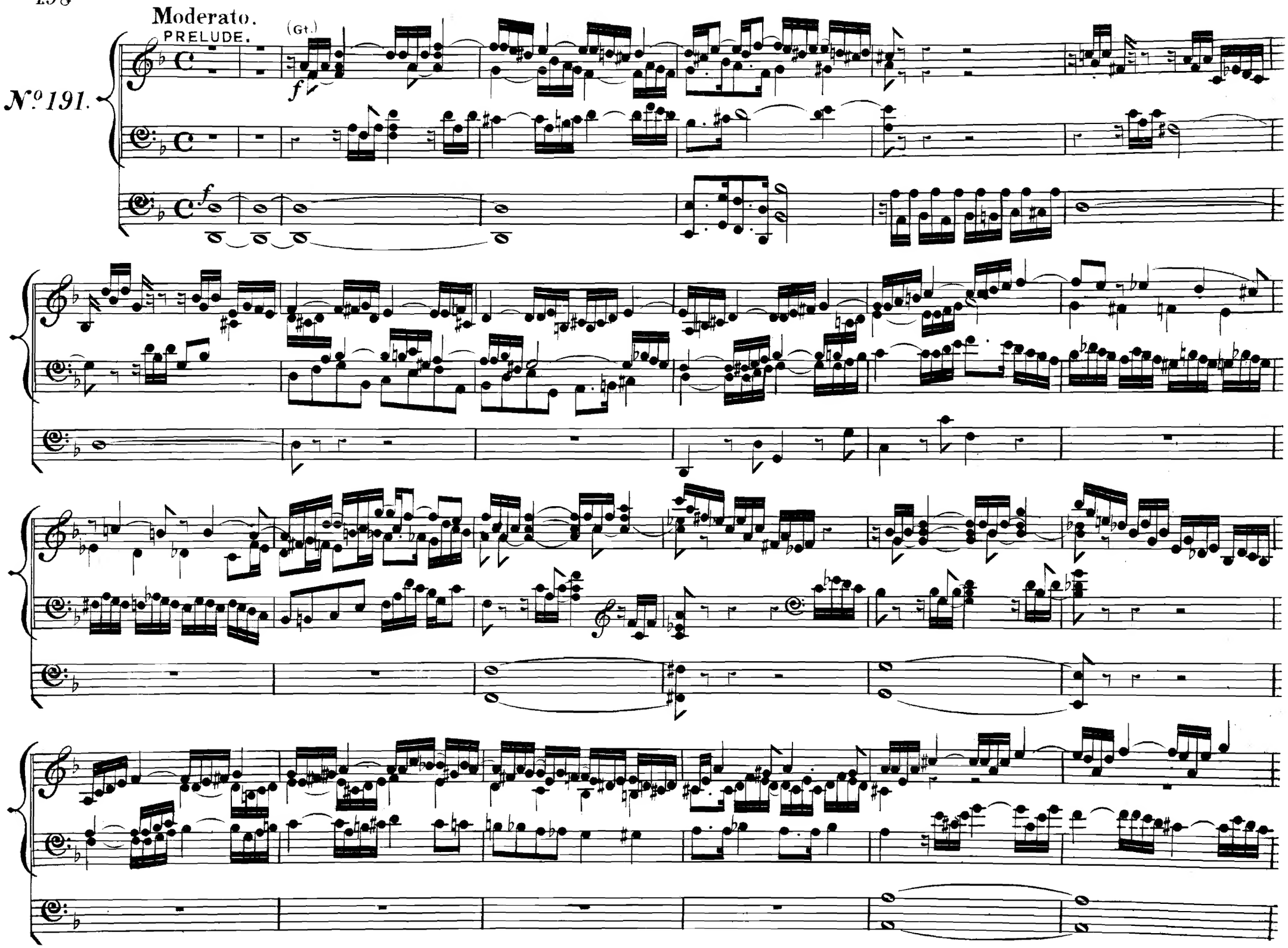
hr

hr

hr

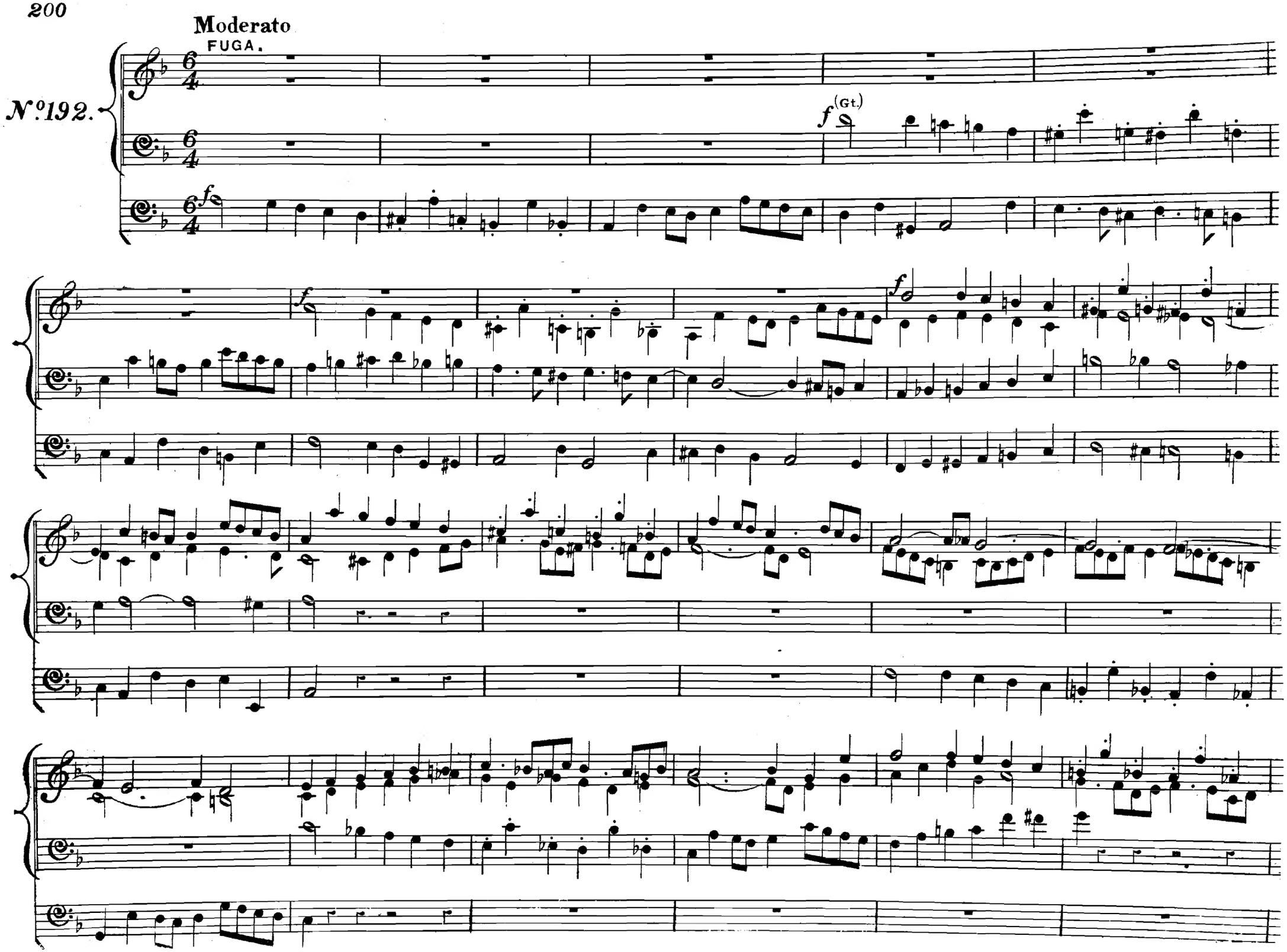
FUGA.

rall:


Moderato.
PRELUDE.
(Gt.)
Nº 191.

tr tr tr tr

rall:


Moderato
FUGA.
Nº 192.
f
(Gt.)

Grave.

FANTASIA.

PEDAL SOLO.

(32 and 16 ft.)

(8ft.)

(Sw: Dulciana.)

(Add Viol di Gamba.)

(Ch:)

Nº 193.

(Gt.)

ff

ff

(Ch.)

p

p

(Gt.)

f

Allegro moderato.

f

(Full Sw.)

(Gt.)

(Sw.) (Gt.) (Sw.) (Gt.)

Grave.

Ch. (Sw.) (Ch.) (Sw.)

Allegro.

ff (Gt.)

FUGA. Moderato.

N.º 194.

f (Gt.)

f

f

Nº 195.

Grave.

(Sw.)

(Gt.)

cres:

(Gt.)

V. S.

Moderato.

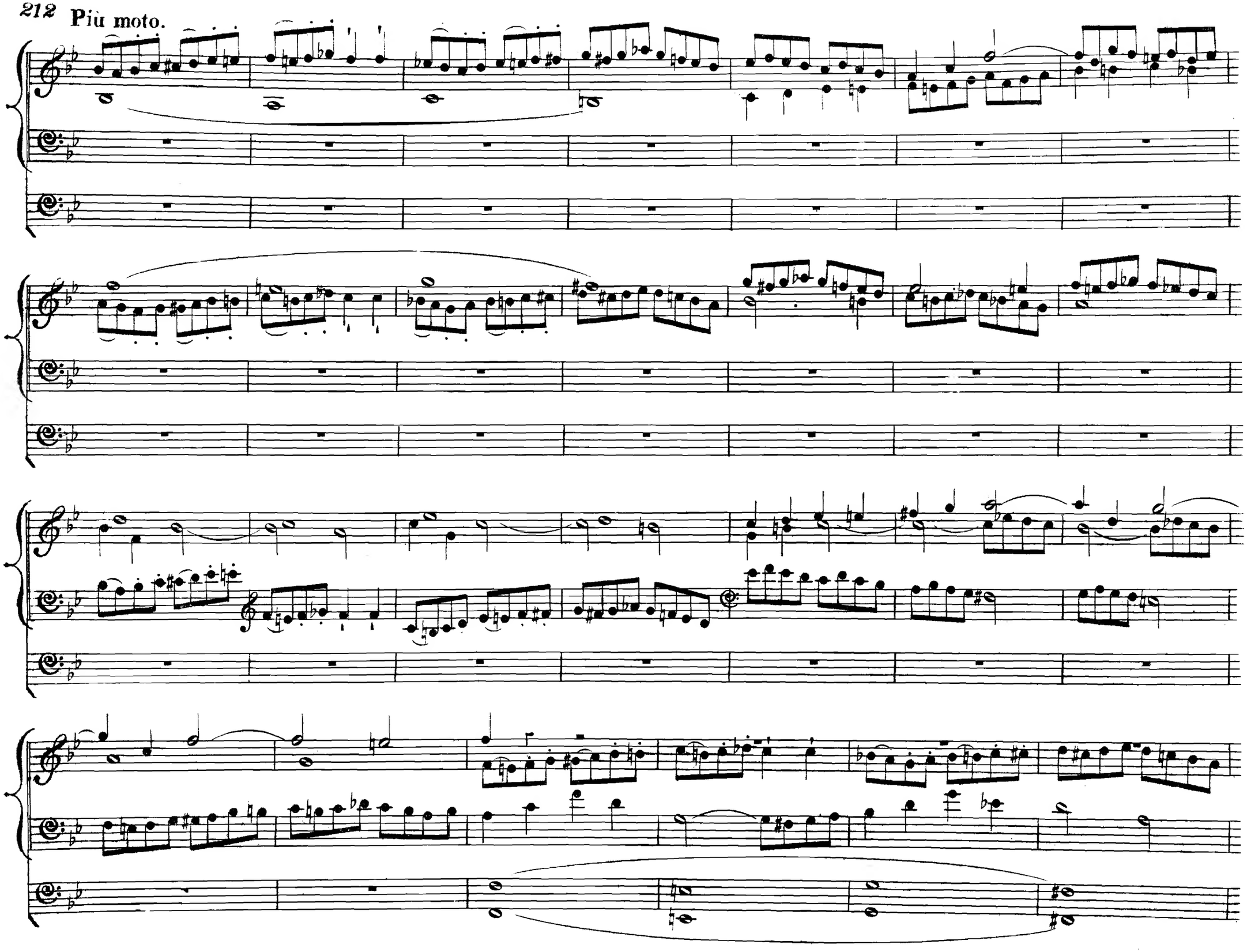
FUGUE ON THE NAME OF "BACH."

ff

ff

ff

v.s.


Più moto.

Finis.